DOCUMENT RESUME

ED 472 403 CS 511 835

TITLE	Sentences. Literacy Progress Unit (for Use with Small Groups). Key Stage 3: National Strategy.
INSTITUTION	Department for Education and Skills, London (England).
REPORT NO	DfEE-0478/2001
PUB DATE	2001-06-00
NOTE	158p.; See CS 511 825-829 for units optimized for large groups.
AVAILABLE FROM	Department for Education and Skills (DfES), PROLOG, P.O. Box 5050, Sherwood Park, Annesley, Notts NG15 0DJ. Tel: 0845 6022260; Fax: 0845 6033360; e-mail: dfes@prolog.uk.com. For full text: http://www.standards.dfes.gov.uk/keystage3/publications/?template=down&pub_id=1684&strand=generic.
PUB TYPE	Guides - Classroom - Teacher (052)
EDRS PRICE	EDRS Price MF01/PC07 Plus Postage.
DESCRIPTORS	British National Curriculum; Class Activities; Foreign Countries; *Literacy; Punctuation; Secondary Education; *Sentence Structure; *Sentences; Supplementary Education; Units of Study; Verbs; *Writing Instruction
IDENTIFIERS	England

ABSTRACT

Developed for use in small groups, this unit of study is aimed at helping children in England who have reached Level 3 in English at Key Stage 2 and who need further help with the skills of writing to enable them to achieve Level 4. It focuses on extending pupils' range and control of sentences in writing. The sessions include the proper use of punctuation, expanding sentences by adding different kinds of information (subordination), avoiding clumsy expression, building a repertoire of different sentence structures, the use of active and passive verbs, expanding nouns, and writing short sentences to create suspense. The sessions follow a structured teaching sequence, common to all units, which promotes progression. The 18 sessions, each of 20 minutes, are faced-paced and interactive. There is a deliberate emphasis on enjoyment and on poetry. Many of the sessions include game-based routines and activities intended to make learning fun and to build pupils' delight in language. Pupils are given a Writer's Notebook which is linked closely with the structure of the sessions. The Notebook is for students to use for notes and responses, and when completed it can be helpful for revision. Appended are weekly overview sheets and tracking sheets. (RS)

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Key Stage 3
National Strategy

ED 472 403

Literacy Progress Unit
Sentences

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Prolog ref no: DfEE 0478/2001

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Introduction to
Key Stage 3
Literacy Progress Units

The context of the Key Stage 3 National Strategy

A key factor in raising standards is ensuring that more pupils have the competence and confidence in literacy to cope well with the learning challenges of the secondary curriculum. The government is committed to giving more pupils access to that curriculum by extending the principles and practice of the National Literacy Strategy into Key Stage 3.

There are three major elements to the drive to raise standards of literacy in secondary schools through the Key Stage 3 National Strategy:

i training for English departments on increasing achievement through effective teaching based on the *Framework for teaching English: Years 7, 8 and 9*

ii cross-curricular training on literacy for all staff

iii support materials for teachers of pupils who attained below Level 4 at the end of Key Stage 2.

Pupils who enter Year 7 on Level 3 need additional support if they are to develop the literacy skills that can unlock learning and enable them to reach the national expectation at the end of Key Stage 3. Literacy Progress Units have been developed to offer such support.

The need for Key Stage 3 Literacy Progress Units

The evidence from national test results 1996–2000 shows that almost two-thirds of pupils who enter Year 7 without having achieved Level 4 in English, fail to reach Level 5 at the end of Year 9. Many of them also fail to do justice to their abilities in other subjects because they find it difficult to handle the pressures of reading and writing with sufficient speed and skill. That is a situation the government is determined to tackle. The need for specific support in relation to writing is clear, given the disparity in attainment between reading and writing at the end of Key Stage 2. (In 2000 83% of pupils gained Level 4 in reading, as opposed to only 55% in writing.) Similarly clear, within the context of equality of opportunity, is the need to motivate and support the boys who form the majority of Year 7 pupils who have not yet achieved Level 4.

What so many of the pupils still on Level 3 need is tangible progress that will build their belief in themselves as successful learners. Experience with the Additional Literacy Support (ALS) in primary schools has shown that such progress is possible, using well-structured, fast-paced and carefully targeted intervention. The Literacy Progress Units provided for the Key Stage 3 National Strategy reflect the principles and practice of ALS which has proved so successful.

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These Literacy Progress Units reflect the belief that all pupils on Level 3 should aspire to Level 4 by the end of Year 7, and should aim to catch up with their peers by achieving Level 5 or above at the end of Year 9. Public indications of progress will be provided through the end of Year 7 progress tests for pupils who entered secondary school below Level 4.

Moving from Level 3 to Level 4

In achieving Level 3, pupils have shown themselves capable of reading with some understanding and fluency and of using different forms of writing with a degree of accuracy. What they need to learn is how to read with greater insight and understanding and how to express themselves in accurate, well-organised writing that uses language effectively at word and sentence level. In many cases this will involve revisiting aspects of English which they have met in primary school, but doing so with material that respects their status as secondary school pupils and assumes a 'can do' approach, which builds in and builds on pupils' existing experiences and abilities.

We know what we have to do to move pupils towards Level 4. The characteristic constraints for pupils who attain Level 3 at Key Stage 2, identified in relation to the three strands of the National Literacy Strategy, are:

Word level

- uncertain choices for long and unstressed medial vowel sounds
- limited grasp of spelling rules and conventions
- insecure understanding and use of possessive apostrophes.

Sentence level

- limited use of complex sentences
- variable use of commas to mark boundaries within sentences
- limited ability to use pronouns and verb tenses accurately
- uncertainties over speech punctuation.

Text level

- limited use of paragraphing and other organisational devices
- limited ability to organise non-narrative writing
- insufficient planning, reviewing and editing of writing for clarity, interest and purpose
- literal rather than inferential reading.

Key Stage 3 Literacy Progress Units have been informed and shaped by QCA analyses of Key Stage 2 English test results in recent years, by the evidence from OFSTED and by the emphases of the National Literacy Strategy. They focus on the critical features which move pupils on to Level 4 which are:

- developing effective strategies for information retrieval
- reading using inference and deduction
- using full stops, capital letters and commas accurately in longer sentences
- varying sentence structure
- organising texts in ways other than chronological
- using paragraphs effectively
- applying knowledge of spelling rules and conventions.

These features are reflected in the Literacy Progress Units, since addressing these aspects of English is the surest way to ensure progress towards Level 4 and beyond.

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Literacy Progress Units overview

The six units and the main areas they cover are:

- *Writing organisation*: organising and shaping writing effectively
- *Information retrieval*: extracting and evaluating information from a range of non-literary sources
- *Spelling*: spelling accurately, as a result of knowing the conventions and having strategies for improving spelling
- *Reading between the lines*: using inference and deduction in interpreting literary texts
- *Phonics*: applying knowledge of phonics in their own writing
- *Sentences*: having a repertoire of sentence structures and using them effectively.

Many teachers will be familiar with the content, if not the focus and methodology, in the units on *Writing organisation*, *Reading between the lines* and *Information retrieval*. The Literacy Progress Unit least familiar to many secondary teachers will probably be *Phonics*, but OFSTED evidence continues to indicate that the quality of phonics teaching in primary schools is variable and if pupils do not know about phonics they need to be taught. This aspect of word level work is of central importance in pupils' acquisition of literacy skills. The *Spelling* unit offers ways of addressing an area of continuing concern to teachers, to employers and to pupils themselves. Similarly significant, although an area of uncertainty for some teachers, is the *Sentences* unit: pupils need to understand enough about sentence grammar to be able to appreciate the choices available to them as writers, and to make those choices effectively.

Management and organisation

The role of senior staff

In relation to Key Stage 3 Literacy Progress Units, senior staff need to:

- lead from the top by giving visible support and, if possible, by becoming personally involved
- make any necessary timetabling changes
- explore the possibilities for having Literacy Progress Unit sessions outside the usual time of the school day
- ensure that Literacy Progress Unit sessions take place in situations which promote a positive learning atmosphere
- identify or, if funding permits, appoint staff for Literacy Progress Units
- agree monitoring procedures with the people involved
- inform staff not directly involved in delivering Literacy Progress Units
- provide the resources and equipment needed
- determine evaluation criteria
- encourage staff and pupils and celebrate achievement.

The role of the teacher

In relation to **pupils**, teachers need to:

- select pupils who will benefit from Literacy Progress Units, basing their assessments on judgements about current attainment, informed by the assessment guidance in each unit, and test results from Key Stage 2
- prepare the pupils by establishing appropriate expectations about how they will work during the Literacy Progress Unit sessions
- ensure that work done in mainstream lessons based on the *Framework* relates to, reinforces and builds upon what has been done in Literacy Progress Unit sessions
- monitor pupil progress in attitude as well as attainment.

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In relation to **teaching assistants and other colleagues**, teachers need to:

- make sure that the staff involved understand the principles and practice of Literacy Progress Units
- plan and liaise effectively
- offer support, especially during the initial stages
- help to monitor pupil progress
- observe or participate in some of the sessions.

In relation to **parents**, teachers need to:

- inform parents why their children have been chosen to work on Literacy Progress Units and explain how the units can support their children's progress
- suggest how parents can help
- keep parents informed.

Timing

Each of the six units has 18 sessions of 20 minutes. It is therefore possible to deliver a unit in six weeks, with three sessions each week. The units relate to the revision objectives in Year 7 of the *Framework for teaching English: Years 7, 8 and 9*, but they are not an alternative to the English programmes of study of the National Curriculum. They should be thought of as complementing or contributing to English lessons, not as replacing them.

Literacy Progress Unit sessions can be provided in or outside the school day, such as before school, lunchtime or after school. Sessions can also be fitted in to English lessons which follow the pattern recommended in the *Framework* and therefore include structured group time, but teachers need to recognise that this limits the opportunity to consolidate the aims of the main lesson.

Teaching and learning

Literacy Progress Units are flexible enough to be adapted to suit the contexts of different schools but they have been developed with group work, rather than whole-class activity, in mind. They can be delivered by teachers, by teaching assistants or by other staff such as librarians.

The units are based on the teaching principles and practice which have proved their worth through the National Literacy Strategy. Central to the approach in Literacy Progress Units is a movement from demonstration to independence in small secure steps. The small-group context allows the teacher to be aware of how effectively pupils are applying what has just been taught, and to intervene at the moment of maximum impact. Each session of 20 minutes usually includes:

- building on prior knowledge
- linking writing with speaking and listening and with reading
- a highly interactive approach
- an emphasis on teacher modelling
- gradual drawing in of pupils with scaffolded activities
- building pupil confidence through supported application
- consolidation of individual learning through revision and reflection
- a deliberately fast pace
- a sense of enjoyment through working together.

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The teaching sequence which underpins every session is:

Remember	Identification of prior knowledge and key objectives
Model	Teacher demonstration of process
Try	Shared exploration through activity
Apply	Scaffolded pupil application of new learning
Secure	Consolidation through discussion/activity

Units have been written for the adult who is delivering them, but few sessions are scripted verbatim since the teacher's own words will often be the best.

Pupils

Literacy Progress Units are intended for pupils who have attained Level 3 in English and are working towards Level 4. The proportion of pupils in that category varies so widely across schools that the decision whether or not to use a particular unit with a pupil must rest with the school. It will depend on the diagnosis of individual need, based on the analysis of Key Stage 2 results and evidence from a pupil's current work. It might be appropriate for some pupils to tackle six units during a school year, since the whole suite of units constitutes a powerful preparation for Level 4, while others, who have reached Level 4 in reading, might need only the units which will help them to improve their writing. Guidance on preliminary assessment is given in the Appendix to this Introduction, and more detailed diagnostic guidance accompanies each unit.

One of the teacher's permanent aims should be that pupils' self-esteem is enhanced by Literacy Progress Unit sessions. We want pupils to be confident enough to take risks, and to learn from their mistakes. The small-group situation envisaged for Literacy Progress Units offers particular opportunities for insecure learners: it is highly interactive and creates a close community of learners who come to trust each other enough to be honest with each other. The teaching sequence is designed to scaffold success for all, and the steps between the learning activities are small enough to allow little mistakes to be picked up so naturally and quickly that no one needs to make a big mistake. This means intervening early to correct errors, not allowing them to become embedded.

Ways of supporting pupils include:

- establishing that we all make some mistakes, and that they are usually valuable starting points for learning
- giving clear guidance over tasks and timing
- allowing sufficient thinking time
- using pair work to avoid individual embarrassment
- giving pupils strategies for signalling uncertainty and creating a 'not sure' option
- using supportive body language
- rewarding and commenting on positive behaviour, rather than noticing only negative behaviour
- being clear about errors, and not dodging the issue
- unearthing underlying misconceptions

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- going back a stage when necessary to model and explain first principles
- always preserving the pupil's dignity as well as the teacher's.

Staffing

In many schools the units will be taught by support staff as well as by teachers or librarians. The government has provided funding for an increasing number of teaching assistants in secondary schools, and the style of the units reflects an expectation that in many schools the teaching will be done by a teaching assistant, working with a group of around six pupils. The unit authors have therefore tried not to take subject knowledge for granted, and have been deliberately explicit about terminology and pedagogy. Schools are recommended to have training sessions for the colleagues involved, prior to the introduction of the units, and to ensure time for liaison between those teaching mainstream lessons and those delivering the Literacy Progress Units.

The role of teaching assistants

The number of teaching assistants in secondary schools is rising, since the government has recognised and welcomed the increasingly important contribution that teaching assistants are making to raising standards in secondary schools. Funding for teaching assistants in secondary schools has been increased substantially through the Standards Fund, as part of the government's commitment to provide an additional 20,000 (full-time equivalent) assistants for schools by 2002. It will continue to provide funding to maintain that level until 2004.

There are considerable variations in the quality of support and training for teaching assistants, and in the effectiveness with which they are deployed. As a matter of good practice, each school should have an agreed policy on the role of teaching assistants. This policy should include provision for training and for shared planning time.

The DfEE will be providing a training programme for secondary teaching assistants which consists of four days training and includes a module of two half-days on supporting pupils' literacy skills. The literacy module will include a session on the Literacy Progress Units. Local education authorities will be expected to disseminate this training to secondary teaching assistants and their mentors in the autumn term 2001 or spring 2002. The Key Stage 3 National Strategy will also be providing two days of training for English consultants on the Literacy Progress Units in June 2001. Consultants will be expected to offer this training to teachers and teaching assistants and schools will also be able to use these materials to do their own in-house training. At a later date there will also be training available to secondary practitioners on *Phonics* and *Spelling*.

The Literacy Progress Units have been written specifically for teaching assistants. This is reflected in the style and in the use of terminology. If a teaching assistant (or anyone else) is to deliver Literacy Progress Units effectively, that person will need to:

- feel confident about working with groups of Year 7 pupils
- be familiar with the *Framework for teaching English: Years 7, 8 and 9*
- be willing to plan and prepare with other colleagues
- have the necessary skills and knowledge to understand and deliver the materials
- prepare sessions in advance
- know and relate to the pupils.

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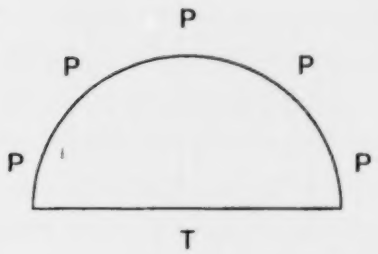
Shared discussion over implementation is essential. It is good practice to involve a wider group of colleagues (including the Head of English and the SENCo) in discussion of how the materials will be introduced and evaluated.

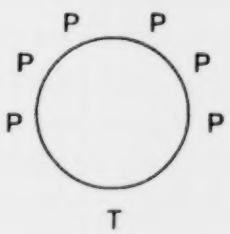
Preparation

Each session needs careful preparation in advance, since many of them depend on games or resource sheets which need to be at hand in the session to avoid slackening the pace. The timing of the sessions has such momentum that there is no time for finding or making resource materials. Many sessions need an OHP or a flipchart with the necessary accessories. The support materials are all photocopiable and there is always a list of the materials needed for a particular session. This means that careful storage of cards and other materials for future use is a good investment of time. Some units need posters and pupil response sheets available for a series of sessions if the learning opportunities are to be optimised. These need to be prepared in advance.

Location

It is not fair to the pupils, the teachers or to the materials if problems arise, not because of what is being taught, but where it is being taught. Many schools, in their planning for Literacy Progress Units, have ensured that they can take place in suitable situations. For example, they have arranged for pupils to be seated in an arc around the teacher in a way that maximises face-to-face contact and ensures that no pupil has to see a text upside down.





Parents

Parents have the right to know what is happening to their children and why. It is important to inform and involve parents as much as possible by providing information about Literacy Progress Units.

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Appendix: Initial assessment for Literacy Progress Units

Note: Focus only on pupils who gained Level 3 in reading and/or writing.

Using the outcomes of Key Stage 2 assessment

The ideal way to assess a pupil's suitability for Literacy Progress Units is to use Key Stage 2 data and to talk with the pupil's former teacher. The Key Stage 2 school mark sheet for end of Key Stage 2 assessments enables teachers in the secondary school to identify differences in patterns of attainment across attainment targets. (For writing there is a spelling mark, a handwriting mark, a writing mark and the overall total which determines the level for writing. For reading there is a reading mark and reading level.) Many pupils who gained Level 4 in reading, but not in writing, need the Literacy Progress Units on writing, but not those for reading.

Individual pupil cover sheets, available from primary schools, give a more detailed breakdown of the marks for writing and are useful for identifying specific areas of strength and weakness. These cover sheets give the marks for purpose and organisation, for style and punctuation in addition to spelling and handwriting. Such evidence can help to identify which units are priorities for a pupil.

Using evidence from pupils' work

If Key Stage 2 test evidence is not available, schools should consider Key Stage 2 teacher assessment. If this indicates that pupils are not secure in Level 4, pupils' current work should be assessed. Assessment guidance for each unit is available in the unit-specific introductions.

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Introduction to
Sentences

The *Sentences* unit is not about the naming of parts of speech. It is aimed at helping children who have reached Level 3 in English at Key Stage 2 and who need further help with the skills of writing to enable them to achieve Level 4.

Pupils who write at Level 3 have strengths as writers, but are often hampered by the difficulties they find in expanding sentences and linking them together in order to write in a vigorous and engaging way. Pupils at this level need to use punctuation accurately as they learn to use longer sentences, adding different kinds of information to engage and keep the reader's interest.

To help the Level 3 writer, this unit focuses on extending pupils' range and control of sentences in writing. The sessions include the proper use of punctuation, expanding sentences by adding different kinds of information (subordination), avoiding clumsy expression, building a repertoire of different sentence structures, the use of active and passive verbs, expanding nouns, and writing short sentences to create suspense. In many sessions exemplar teacher responses are included, but these are to give a clear image of what is expected, rather than to define 'the correct answer'. Colleagues need to trust their own language instincts in finding the most appropriate way to explain points to pupils.

The sessions follow a structured teaching sequence, common to all units, which promotes progression. That teaching sequence is:

Remember	Identification of prior knowledge and key objectives
Model	Teacher demonstration of process
Try	Shared exploration through activity
Apply	Scaffolded pupil application of new learning
Secure	Consolidation through discussion/activity

Each session begins with a focus on prior learning through the **Remember** section. This is followed by the **Model** section in which the teacher or teaching assistant demonstrates a particular teaching point. The modelling helps pupils to understand what is required, to see what they have to learn and to observe how the adult expert performs the skill. The **Try** section frequently requires the pupils to work in pairs, or as a group, before applying the skill on their own. The pair and group talk in the **Apply** section allows pupils to expand on each other's ideas and test out hypotheses. In the **Secure** section, pupils consolidate what they have learnt and take it further. Each step in the learning process is small enough for the adult to intervene early and prevent any pupil from making major mistakes which could undermine confidence. The intention is to construct success for all.

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The 18 sessions, each of 20 minutes, are fast-paced and interactive. There is a deliberate emphasis on enjoyment and on poetry. Many of the sessions include game-based routines and activities intended to make learning fun and to build pupils' delight in language. These often use an alphabetical structure, and because they are short and snappy can quickly reveal difficulties or build confidence. It is helpful to introduce and practise these games as part of pupils' preparation for the unit. Games and activities are explained or exemplified within the session outlines and OHTs with quotations and other texts are included to reduce teacher preparation time and to minimise the time taken during sessions in writing up stimulus material.

The unit is aimed at enabling pupils to create interesting, varied and well-formed sentences in their writing across the curriculum. Technical words are few and are defined in the sessions, since the unit requires some simple grammatical terms to make clear the points under discussion. Pupils need a language about language if they are to reflect upon, discuss and improve their writing.

Pupils are given a Writer's Notebook which is linked closely with the structure of the sessions. This Notebook is for them to use for notes and responses, and when completed it can be helpful for revision.

Underpinning the unit is the belief that what pupils can do with help today, they can do for themselves tomorrow. The principles and presentation of the unit are apparent in the annotated version of a sample session plan on pages xvi–xvii.

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Pupil assessment profile for Sentences unit

Schools should survey the Key Stage 2 information about incoming pupils to help them to identify those pupils who will benefit from the Literacy Progress Unit on *Sentences*.

If such information is not available, the table below can be used in relation to pupils' recent writing. If, in the light of the available evidence, the response to four or five of these six statements is 'Yes', then the pupil should be entered for the unit.

Statement	Yes	No
The pupil is entering Key Stage 3 at Level 3 in Writing.		
The pupil usually writes in simple sentences.		
There is little variety in the pupil's sentence structures.		
The pupil's writing shows inconsistent use of tenses.		
The pupil's writing lacks consistency in the use of pronouns.		
The pupil is unsure about how to use punctuation within the sentence.		

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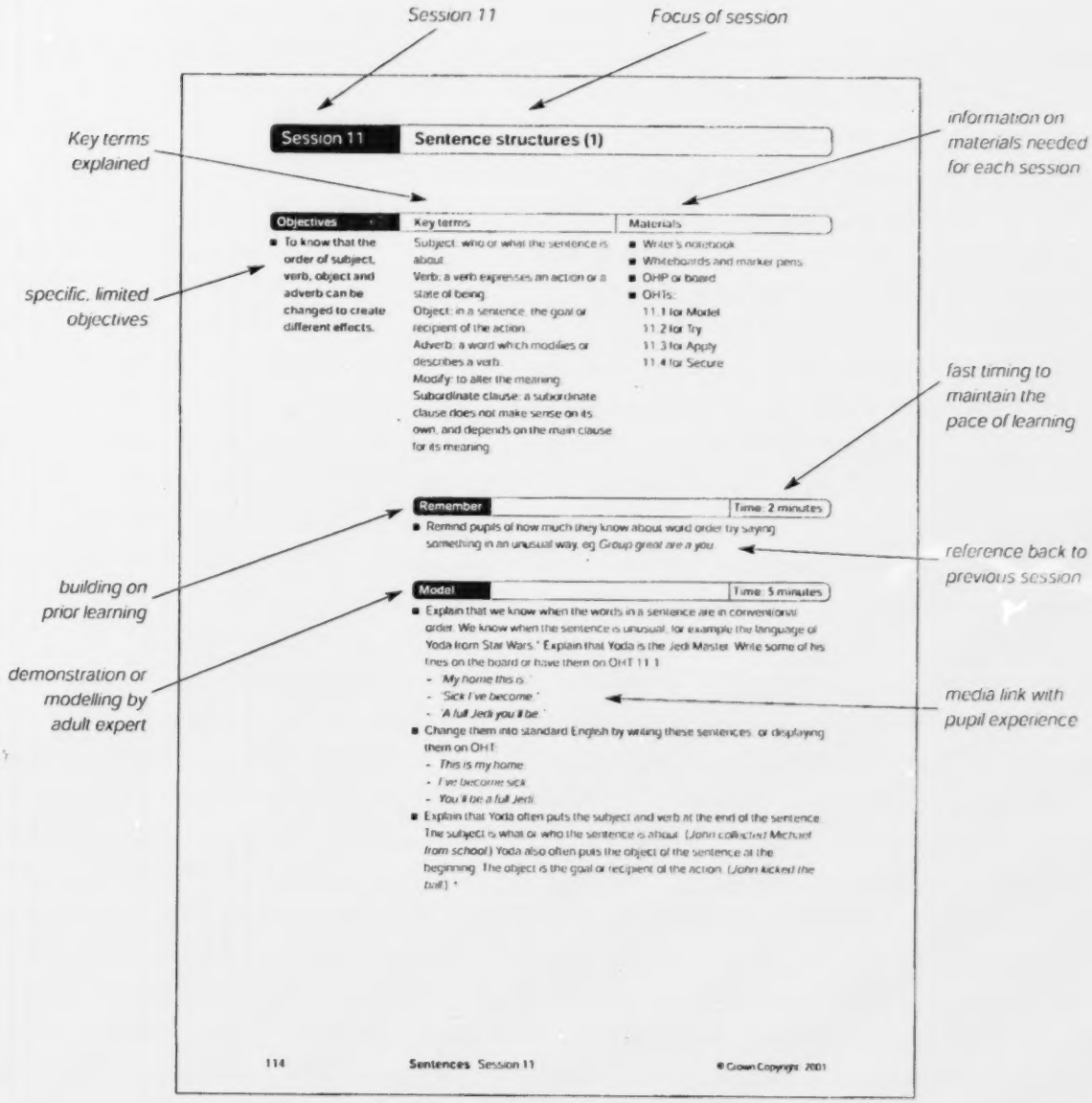
Sample session plan


Session 11
Focus of session
Key terms explained
information on materials needed for each session
specific, limited objectives
fast timing to maintain the pace of learning
building on prior learning
reference back to previous session
demonstration or modelling by adult expert
media link with pupil experience
Session 11
Sentence structures (1)
Objectives
To know that the order of subject, verb, object and adverb can be changed to create different effects.
Key terms
Subject: who or what the sentence is about.
Verb: a verb expresses an action or a state of being.
Object: in a sentence, the goal or recipient of the action.
Adverb: a word which modifies or describes a verb.
Modify: to alter the meaning.
Subordinate clause: a subordinate clause does not make sense on its own, and depends on the main clause for its meaning.
Materials
Writer's notebook
Whiteboards and marker pens
OHP or board
OHTs:
11.1 for Model
11.2 for Try
11.3 for Apply
11.4 for Secure
Remember
Time: 2 minutes
Remind pupils of how much they know about word order by saying something in an unusual way, eg Group great are a you.
Model
Time: 5 minutes
Explain that we know when the words in a sentence are in conventional order. We know when the sentence is unusual, for example the language of Yoda from Star Wars.* Explain that Yoda is the Jedi Master. Write some of his lines on the board or have them on OHT 11.1:
- 'My home this is.'
- 'Sick I've become.'
- 'A full Jedi you'll be.'
Change them into standard English by writing these sentences, or displaying them on OHT:
- This is my home.
- I've become sick.
- You'll be a full Jedi.
Explain that Yoda often puts the subject and verb at the end of the sentence. The subject is what or who the sentence is about. (John collected Michael from school.) Yoda also often puts the object of the sentence at the beginning. The object is the goal or recipient of the action. (John kicked the ball.) *
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Sentences Session 11
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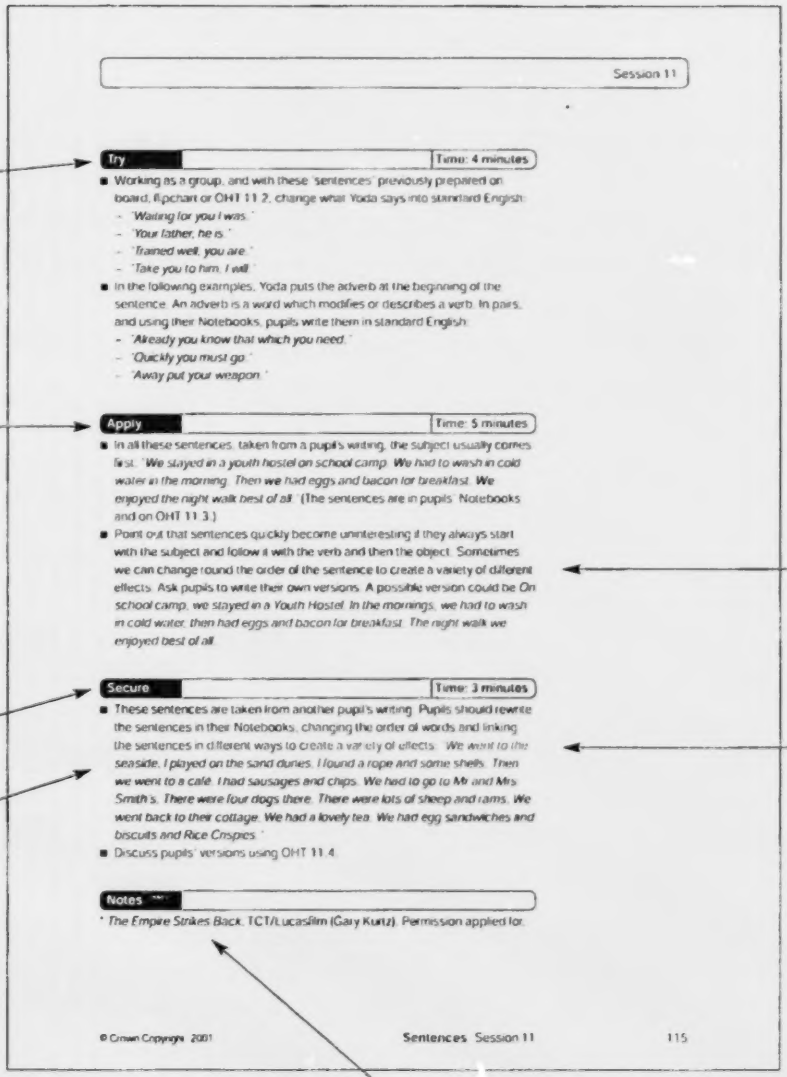
Session 11
Try
Time: 4 minutes
Working as a group, and with these 'sentences' previously prepared on board, flipchart or OHT 11.2, change what Yoda says into standard English:
– 'Waiting for you I was.'
– 'Your father, he is.'
– 'Trained well, you are.'
– 'Take you to him, I will.'
In the following examples, Yoda puts the adverb at the beginning of the sentence. An adverb is a word which modifies or describes a verb. In pairs, and using their Notebooks, pupils write them in standard English:
– 'Already you know that which you need.'
– 'Quickly you must go.'
– 'Away put your weapon.'
Apply
Time: 5 minutes
In all these sentences, taken from a pupil's writing, the subject usually comes first. 'We stayed in a youth hostel on school camp. We had to wash in cold water in the morning. Then we had eggs and bacon for breakfast. We enjoyed the night walk best of all.' (The sentences are in pupils' Notebooks and on OHT 11.3.)
Point out that sentences quickly become uninteresting if they always start with the subject and follow it with the verb and then the object. Sometimes we can change round the order of the sentence to create a variety of different effects. Ask pupils to write their own versions. A possible version could be On school camp, we stayed in a Youth Hostel. In the mornings, we had to wash in cold water, then had eggs and bacon for breakfast. The night walk we enjoyed best of all.
Secure
Time: 3 minutes
These sentences are taken from another pupil's writing. Pupils should rewrite the sentences in their Notebooks, changing the order of words and linking the sentences in different ways to create a variety of effects. 'We went to the seaside. I played on the sand dunes. I found a rope and some shells. Then we went to a café. I had sausages and chips. We had to go to Mr and Mrs Smith's. There were four dogs there. There were lots of sheep and rams. We went back to their cottage. We had a lovely tea. We had egg sandwiches and biscuits and Rice Crispies.'
Discuss pupils' versions using OHT 11.4.
Notes
* The Empire Strikes Back. TCT/Lucasfilm (Gary Kurtz). Permission applied for.
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Sentences Session 11
115
supported first attempt at the activity
scaffolded application of learning
consolidation of learning
small steps, set out in the Writer's Notebook
detailed guidance for the person delivering the session
realistic examples
space for comment or evaluation

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Session plans

Session 1 — Capital letters and full stops

Objectives	Key terms	Materials
■ To use capital letters and full stops to mark the beginnings and ends of sentences. ■ To enjoy recognising and writing sentences.	Sentence: a unit of written language which makes sense on its own. In writing it begins with a capital letter and ends with a full stop, question mark or exclamation mark.	■ Writer's Notebook ■ Whiteboards and marker pens ■ Have words and sentences written up in advance if possible or use OHP and OHTs: 1.1 for Remember 1.2 for Model 1.3 for Try 1.4 for Apply

Remember — Time: 3 minutes

- Ask the pupils what they know about sentences. Write the most interesting comments on a poster-size sheet which can be added to in future sessions.
- Use the following examples (OHT 1.1) to remind pupils that sentences help readers to make sense of what they read, and generally begin with a capital letter and end with a full stop:
  - *He scored two goals.*
  - *Defenders don't give him much space.*
  - *The Olympic Games were a triumph for her.*
- Point out some of the differences between these sentences. For example, they each begin with different words; they are different lengths; they are about different topics. However, they each begin with a capital letter and end in a full stop.

Model — Time: 4 minutes

- Confirm with pupils that we mark the beginnings and ends of sentences by putting in the capital letters and full stops. Then use the following example (OHT 1.2), on the OHP, whiteboard or flipchart, explaining that we are going to write a sentence that would make sense if it was positioned between these two: *The car swerved to avoid the dog.* (...) *Then the car narrowly missed the tree and came to a halt.*
- We might try inserting one of these sentences:
  - *The dog sped away from the tyres just in time.*
  - *The car braked and the dog escaped with his life.*
- Use another example taken from a biography of Alan Shearer.* Again ask pupils to invent a new sentence which makes sense when it is positioned between the other two: *'Mark Wright headed it down.* (...) *He scored.'*
- Try this one: *'Shearer turned on the ball and shot.'*

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Try

Time: 5 minutes

- Ask pupils, working as a group and using their Notebooks, to choose and add a sentence which would link up the two sentences in the following examples. Write up the suggested sentences for them in advance of the session or use OHT 1.3.
- *The post arrived.* (...) *It was an invitation to a party.* Which sentences of the following would they like to include?
  - *Karen's heart was beating fast as she opened the letter addressed to her.*
  - *He quietly slipped the letter into his pocket.*
- *She dived quickly into the river.* (...) *The boy was still alive.* Which of these would they like to include?
  - *Gasping, Sharon fought strongly against the current until she reached him.*
  - *In seconds, the sheepdog had dragged Jacob to the bank.*
- For the next sentence, discuss pupils' suggested sentences. *The footballer rubbed his knee as he got to his feet from the tackle.* (...) *He knew he had been fouled.*

Apply

Time: 4 minutes

- Ask pupils to choose one of these sentences below which are in their Notebooks and on OHT 1.4. Each pupil should write a second sentence which follows on. They then pass both sentences to a partner who must write an appropriate third sentence.
  - *Joe loved the puppy.* (...) (...)
  - *The motorbike sped away.* (...) (...)
  - *Only Karen could read the secret message.* (...) (...)
  - *She planned to have a wonderful party.* (...) (...)

Secure

Time: 4 minutes

- Review with pupils:
  - what we find at the start of a sentence – a capital letter.
  - what we generally find at the end of a sentence – a full stop.
- Emphasise that full stops help the reader to understand what we write.
- In their Notebooks, ask pupils to write two or three sentences about their favourite sport. They should mark the sentences using full stops and capital letters.
- Discuss any difficulties and praise positive achievement.

Notes

* *Livewire Real Lives: Alan Shearer* by Andy Croft, published by Hodder & Stoughton Educational.

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Remember

He scored two goals.

Defenders don't give him much space.

The Olympic Games were a triumph for her.

OHT 1.1

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Model

The car swerved to avoid the dog.

.....

.....

Then the car narrowly missed the tree and came to a halt.

Which of the following would you like to include?

The dog sped away from the tyres just in time.

or

The car braked and the dog escaped with his life.

Mark Wright headed it down.

.....

.....

He scored.

Shearer turned on the ball and shot.

OHT 1.2

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Try

The post arrived. (.....) It was an invitation to a party.

Which of the following would you like to include?

Karen's heart was beating fast as she opened the letter addressed to her.
or
He quietly slipped the letter into his pocket.

She dived quickly into the river. (.....)
The boy was still alive.

Which of these would you like to include?

Gasping, Sharon fought strongly against the current until she reached him.
or
In seconds, the sheepdog had dragged Jacob to the bank.

The footballer rubbed his knee as he got to his feet from the tackle. (.....) He knew he had been fouled.

OHT 1.3

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Apply

Joe loved the puppy.
(.....).
(.....).

The motorbike sped away.
(.....).
(.....).

Only Karen could read the secret message.
(.....).
(.....).

She planned to have a wonderful party.
(.....). (.....).

OHT 1.4

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Session 2 Commas

Objectives	Key terms	Materials
■ To use commas for lists. ■ To break long sentences into bits that are easy to read.	Comma: a punctuation mark which marks the relationship between parts of a sentence or separates items on a list. Sentence: a unit of written language which makes sense on its own. In writing it begins with a capital letter and ends with a full stop, question mark or exclamation mark.	■ Writer's Notebook ■ Whiteboards and marker pens ■ Prepared examples on card or OHPs and OHTs: 2.1 for Remember/Model 2.2 for Try 2.3 for Apply 2.4 for Secure

Remember — Time: 4 minutes

- Remind pupils that:
  - commas are used to help readers make sense of what they read
  - commas are used to separate items on a list.

Model — Time: 5 minutes

- An example of using commas to separate items on a list comes from a report of a weekend camp (OHT 2.1): *On our camp we ate burgers, potatoes, bacon and egg.*
- Have the following sentences on the OHP or the whiteboard without commas, and then talk aloud about where the commas need to be in order to bring out the meaning:
  - *Heads I win, tails you lose.*
  - *Be smart, be safe!*
  - *As the ambulance came round the corner, lights flashing and siren screaming, Joe knew his friend was in trouble.*

Try — Time: 4 minutes

- The following sentences (OHT 2.2) are taken from the opening of the play *The Boy Who Fell into a Book* by Alan Ayckbourn.* In pairs, pupils correct these sentences in their Notebooks. *'Slim, ace detective, fought like a crazed tiger. Whap, one evil-looking scar-faced opponent crashed to the ground, floored by a powerful Rockfist special. Thwang! Doinng! Another thug reeled back, thudding against the wire-mesh screen.'*
- Remind pupils that commas are also used for lists. Ask pairs to write out the sentence below, adding capital letters and commas for lists as necessary. (An unpunctuated version is in the pupil Notebooks.)
  - Water safety notice in the public baths: *Smart kids listen to the lifeguard and don't run, bomb, shout, duck, push, swim under diving boards, practise gymnastics or dive where it says, 'Don't'.*

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Apply

Time: 3 minutes

- Ask individual pupils to correct this sentence in their Notebooks, including all necessary punctuation. (The unpunctuated sentence is in each pupil's Notebook and on OHT 2.3.)
  - *'The BFG yawned as he ate his breakfast, cheering himself with the thought that he alone knew the hiding place.'* **

Secure

Time: 4 minutes

- The following sentences are from an article on 'Tweenagers' in *The Times* newspaper.+ They contain a lot of information, so you may wish to read them aloud with the group before they start the task. The Notebook includes an unpunctuated version for pupils which matches OHT 2.4. They need to add capital letters, full stops and commas for pauses, but do not need to copy out the passage.
- *'Britain's high streets are being invaded by a new generation of free-spending, highly sophisticated, fashion-conscious youngsters – the tweenagers aged 10 to 13. They are mature enough to make independent decisions about what to buy, but young enough to use pester power to get their parents to pay for expensive items of their choice.'*
- Discuss the punctuation pupils added.

Notes

* *The Boy Who Fell into a Book* by Alan Ayckbourn, published by Faber & Faber Ltd.

** *The BFG* by Roald Dahl, published by Jonathan Cape and Penguin Books.

+ *The Times* 16 August 2000.

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Remember/Model

Commas are used to help readers make sense of what they read.

Commas are used to separate items on a list.

An example of using commas to separate items on a list comes from a report of a weekend camp:

On our camp we ate burgers, potatoes, bacon and egg.

Heads I win tails you lose

Be smart be safe

As the ambulance came round the corner lights flashing and siren screaming Joe knew his friend was in trouble

OHT 2.1

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Try

Commas that help the readers to make sense:

These sentences are from the opening of the play *The Boy Who Fell into a Book* by Alan Ayckbourn:

Slim ace detective fought like a crazed tiger. Whap one evil-looking scar-faced opponent crashed to the ground floored by a powerful Rockfist special. Thwang! Doinng! Another thug reeled back thudding against the wire-mesh screen.

Water safety notice in the public baths:

smart kids listen to the lifeguard and don't run bomb shout duck push swim under diving boards practise acrobatics or gymnastics or dive where it says 'don't'

OHT 2.2

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Apply

the BFG yawned as he ate his breakfast cheering himself with the thought that he alone knew the hiding place

OHT 2.3

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Secure

The following sentences are from an article on *Tweenagers* in *The Times* newspaper:

britain's high streets are being invaded by a new generation of free-spending highly sophisticated fashion-conscious youngsters – the tweenagers aged 10 to 13 they are mature enough to make independent decisions about what to buy but young enough to use pester power to get their parents to pay for expensive items of their choice

OHT 2.4

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Session 3 Direct speech

Objectives	Key terms	Materials
■ **To punctuate direct speech.**	Direct speech: words directly spoken. Dialogue: a conversation between two parties.	■ Writer's Notebook ■ Whiteboards and marker pens ■ Comic which uses speech bubbles ■ Extracts written up in advance or on OHT: 3.1 for Model 3.2 for Try 3.3 for Apply 3.4 for Secure

Remember — Time: 3 minutes

- Remind pupils what speech marks are, and how they help the reader: they show the words that are actually spoken. In the basic punctuation of speech, we follow these patterns: *'Come in,' whispered the wizard.* This can also be written as: *The wizard whispered, 'Come in.'*
- You may wish to bring in a picture comic and remind pupils that the words in speech bubbles are the words actually spoken.
- Remind pupils about having a new line for each new speaker.

Model — Time: 4 minutes

- Share the example below from *Bill's New Frock* by Anne Fine.* At the beginning of the book Bill Simpson wakes up one Monday morning to find he is a girl. His mother sweeps in and suggests he wear a pink dress.
- Explain that the conventions for setting out dialogue in playscripts are different from those for prose. In the play version, the dialogue appears as follows:
  - *Bill's mother: Why don't you wear this pretty pink dress?*
  - *Bill: I never wear dresses!*
- In the novel version, the same lines are written as direct speech. On the whiteboard or OHT 3.1, model for pupils how the following lines show which words are spoken, with separate lines for alternate speakers.
  - *'Why don't you wear this pretty pink dress?' she said.*
  - *'I never wear dresses!' Bill burst out.*
- Show pupils that we could also write it as:
  - *Bill's mother said, 'Why don't you wear this pretty pink dress?'*
  - *Bill burst out, 'I never wear dresses!'*

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Try

Time: 4 minutes

- In pairs and using OHT 3.2 if appropriate, pupils try out this example in their Notebooks. In the following lines, Bill tries to join a game of football, but the boys do not want him to play.
- Write the dialogue from the play as direct speech. You may choose to use either form: *Rohan called, '…' or '…,' called Rohan.*
  - *Rohan: Get out of the way, can't you?*
  - *Bill: But I'm playing football with you.*
  - *Martin: No you're not.*
  - *Rohan: You can't. Not in that frock.*
- Choose one example for pupils to discuss.

Apply

Time: 4 minutes

- Pupils now write the following dialogue from the play *Bill's New Frock* as direct speech (see OHT 3.3). In this extract, Bill has just pushed Mean Malcolm into the dustbins. Encourage pupils to include words other than *said*. For instance 'Bill *burst out,*' rather than 'Bill *said.*'
  - *Mean Malcolm: I'm covered in carrot peelings and tea leaves.*
  - *Bill: Well, that'll teach you a lesson, won't it?*
- Collect and display alternative words for *said*.

Secure

Time: 5 minutes

- Working individually, pupils write the following sentences (also on OHT 3.4) in their Notebooks and include the punctuation (capital letters and full stops to mark the beginnings and ends of sentences, commas for pauses and the correct punctuation for speech):

  'Come in,' whispered the wizard, 'come in. I've been waiting a long time for you.' He loomed like a ghost.

  'Me?' I asked, trembling.

  'Yes,' his deep voice echoed, 'you. Your name is written on the parchment.'
- Discuss responses.

Notes

* *Bill's New Frock* by Anne Fine, published by Methuen Children's Books Ltd and Mammoth.

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Remember/Model

Speech marks help the reader. They show the words that are actually spoken.
"Come in," whispered the wizard.

This can also be written as:
The wizard whispered, "Come in."

Bill's New Frock by Anne Fine

At the beginning of the book Bill Simpson wakes up one Monday morning to find he is a girl. His mother sweeps in and suggests he wear a pink dress.

In the play version, the dialogue appears as follows:

Bill's mother: Why don't you wear this pretty pink dress?
Bill: I never wear dresses!

In the novel version, the same lines are written as direct speech:

" Why don't you wear this pretty pink dress?" she said.
"I never wear dresses," Bill burst out.

OHT 3.1

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Try

In the following lines, Bill tries to join a game of football, but the boys do not want him to play. Write the dialogue from the play as direct speech. You may choose to use either this form:
Rohan called, "....."
or:
"....," called Rohan.

Rohan: Get out of the way, can't you?
Bill: But I'm playing football with you.
Martin: No you're not.
Rohan: You can't. Not in that frock.

OHT 3.2

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Apply

Write the following dialogue from the play *Bill's New Frock* as direct speech. In this extract, Bill has just pushed Mean Malcolm into the dustbins. Include words other than *said*. For instance *Bill burst out*, rather than *Bill said*.

Mean Malcolm: I'm covered in carrot peelings and tea leaves.
Bill: Well, that'll teach you a lesson, won't it?

OHT 3.3

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Secure

'Come in,' whispered the wizard, 'come in. I've been waiting a long time for you.'
He loomed like a ghost.
'Me?' I asked trembling.
'Yes,' his deep voice echoed, 'you. Your name is written on the parchment.'

OHT 3.4

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Session 4 Simple and complex sentences

Objectives	Key terms	Materials
■ To turn simple sentences into complex sentences.	Main clause: a main clause makes sense on its own. Subordinate clause: a subordinate clause does not make sense on its own, and depends on the main clause for its meaning. Verb: a verb expresses an action or a state of being. Complex sentences: sentences with a main and at least one subordinate clause.	■ Writer's Notebook ■ Whiteboard and marker pen ■ Cards with clauses, prepared previously, for 'Try' activity ■ OHP and marker pens ■ Coloured pens ■ OHTs: 4.1 for Model 4.2 for Try 4.3 for Apply

Remember — Time: 2 minutes

- Remind pupils what a verb is, and check that pupils remember that clauses contain verbs.

Model — Time: 5 minutes

- Explain that in this session we are going to learn to expand sentences, using the rhyme, *This is the house that Jack built*.
- Tell pupils that the first line of the rhyme has two verbs and ask them to identify the two verbs (answer: *is* and *built*).
- The two verbs show that there are two clauses in this line. The two clauses are: ***'This is the house'*** and *'that Jack built'*. In the following examples, main clauses are in bold and subordinate clauses are underlined. Underline or highlight main and subordinate clauses in different colours on OHT 4.1.
- Point out that if we break up the first line, we discover that ***'This is the house'*** can stand alone. We could imagine it as a brief message that someone might leave, perhaps an advertising slogan, or even the name of a frightening fairground attraction. Because it can stand alone, we call it the main clause.
- '...that Jack built' cannot stand alone. We cannot imagine it as a brief message, or an advertising slogan, or even the name of a fairground attraction. It needs to be linked to ***'This is the house'*** to make full sense. '...that Jack built' is a subordinate clause because it cannot stand alone, but relies on the main clause.

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Try

Time: 4 minutes

- Show pupils the first few lines of *This is the house that Jack built* with main and subordinate clauses on different pieces of card, or visually separate on the whiteboard or flipchart prepared earlier, or use OHT 4.2.

main clauses	**subordinate clauses**
This is the house	*that Jack built*.
This is the malt	*that lay in the house that Jack built*.
This is the rat	*that ate the malt that lay in the house that Jack built*.
This is the cat	*that killed the rat...*
This is the dog	*that worried the rat...*

- Ask the pupils to underline the subordinate clauses in their Notebooks.

Apply

Time: 5 minutes

- Use the A, B, C...Z structure to help you play '***This is the aeroplane*** *that Jack broke*', a variation on '***This is the house*** *that Jack built*' (OHT 4.3).
- Write the poem under the headings of main and subordinate clauses:

main clauses	**subordinate clauses**
This is the aeroplane	*that Jack broke*.
This is the cat	*that Jack drew*.
This is the egg	*that Jack fried*.

- Continue the poem through the alphabet, using Notebooks. Stop and share after 3 minutes.

Secure

Time: 4 minutes

- Share and discuss the poems. Tell pupils that a sentence with a main clause and one or more subordinate clauses is a complex sentence.

Notes

- A clause is a group of words that expresses an event (*she drank some water*) or a situation (*she wanted a drink*). It usually contains a **subject** (***she*** in the examples given) and a **verb** (*drank, wanted*).

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Model

This is the house that Jack built.

The first line of the rhyme has two verbs.

Identify the two verbs: *is* and *built*

The two verbs show that there are two clauses in this line.
The two clauses are:

This is the house and *that Jack built*

This is the house can stand alone. Because it can stand alone, we call it the main clause.

...that Jack built cannot stand alone. It needs to be linked to *This is the house* to make full sense.

that Jack built is a subordinate clause because it cannot stand alone, but relies on the main clause.

OHT 4.1

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Try

This is the house / that Jack built.

This is the malt / that lay in the house that Jack built.

This is the rat / that ate the malt that lay in the house that Jack built.

This is the cat / that killed the rat...

This is the dog / that worried the rat...

OHT 4.2

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Apply

Use the A, B, C…Z structure to help you play *This is the aeroplane that Jack broke*, a variation on *This is the house that Jack built*.

Write the poem under the headings of main and subordinate clauses:

main clauses	subordinate clauses
This is the aeroplane	*that Jack broke*
This is the cat	*that Jack drew*
This is the egg	*that Jack fried*

OHT 4.3

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Session 5 Subordinate clauses of manner, time and place

Objectives	Key terms	Materials
■ **To use subordinate clauses of manner, time and place.**	Subordinate clause: a subordinate clause does not make sense on its own, and depends on the main clause for its meaning. Manner (how?). Time (when?). Place (where?).	■ Writer's Notebook ■ Whiteboard and marker pen ■ A4 cards for 'Model' activity, if required ■ OHP and OHTs: 5.1 for Model 5.2 for Try 5.3 for Apply 5.4 for Secure

Remember — Time: 2 minutes

■ Remind pupils that when we read a story or newspaper we do not just want to know that something happened: we want to know how, when and where it happened. Give an example such as – *When he was discovered* ***the burglar hid*** *as fast as he could, where no one could see him.*

Model — Time: 5 minutes

■ Explain that we are going to add different kinds of information about when events took place and where events took place. Write the following examples in advance on the whiteboard or OHT 5.1 or have them on A4 cards so that they can be rearranged easily.

The burglar hid the gold

How?

as fast as he could

Our sentence becomes:

The burglar hid the gold as fast as he could.

Now we are going to add information about when and where an event took place:

When?

after the robbery

Where?

where no one would ever find it

Our sentence becomes:

After the robbery the burglar hid the gold as fast as he could where no one would ever find it.

We can also change the order of the clauses to make a different effect. In the following sentence, '*As fast as he could...*' at the beginning emphasises the speed with which the burglar acted:

As fast as he could, after the robbery, the burglar hid the gold where no one would ever find it.

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Try | **Time: 5 minutes**

- Explain again the kinds of information that clauses carry: time (when?), place (where?), manner (how?). Pairs of pupils find the following sentences in their Notebooks. Ask them to identify the main and subordinate clauses and to underline them in different colours (OHT 5.2).
  - ***The BFG hid the dreams*** *where no one would find them*.*
  - ***Harry Potter brought other broomsticks*** *when the clock struck midnight*.**
  - ***Mean Malcolm brushed the carrot peelings off his purple studded jacket*** *before his gang came round the corner and saw him*.***
  - ***Dennis the Menace was up to mischief*** *in a way that only he knew*.
- Main clauses are in bold above and subordinate clauses are underlined.

Apply | **Time: 5 minutes**

- Pupils work in pairs, using their Notebooks, to expand these sentences. The sentences are taken from newspaper reports about sporting events. Use main and subordinate clauses of time (when?) and place (where?) and do the first one together as a group, using OHT 5.3.
- (when?) *When the free kick was taken* ***Beckham shot for goal*** (where?) *where the goalkeeper could not save it*.
- (when?) *After she had won the gold in the heptathlon* ***Denise Lewis saluted the fans*** (where?) *where they could see her*.
- ***Owen ran ahead*** (when?) *when he saw the space*, (where?) *where no-one could catch him*.

Secure | **Time: 3 minutes**

- As a group, complete the following jokes by including subordinate clauses with different kinds of information: use the first one as an example on OHT 5.4:
  - Question: *When is a sock like a fruit?*
  - Answer: ***A sock is like a fruit*** *when it's a pair*.
  - Question: *When do elephants have yellow feet?*
  - Answer: ***Elephants have yellow feet*** *when they hide upside down in the custard*.
  - Question: *When does a horse take cough mixture?*
  - Answer: ***A horse takes cough mixture*** *when it's a little hoarse*.

Notes

* *The BFG* by Roald Dahl, published by Jonathan Cape and Penguin Books.

** *Harry Potter and the Prisoner of Azkaban* by J.K. Rowling, published by Bloomsbury. Further copies of this extract should not be reproduced without prior permission of the copyright holder.

*** *Bill's New Frock* by Anne Fine, published by Methuen Children's Books Ltd and Mammoth.

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Model

The burglar hid the gold

As fast as he could

After the robbery

Where no one would ever find it.

As fast as he could, after the robbery, the burglar hid the gold where no one would ever find it.

OHT 5.1

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Try

The BFG hid the dreams where no one would find them.

Harry Potter brought other broomsticks when the clock struck midnight.

Mean Malcolm brushed the carrot peelings off his purple studded jacket before his gang came round the corner and saw him.

Dennis the Menace was up to mischief in a way that only he knew.

OHT 5.2

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Apply

(when?).....Beckham shot for goal (where?).....

(when?).....Denise Lewis saluted the fans (where?).....

Owen ran ahead
(when?).....(where?).....

OHT 5.3

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Secure

Question: *When is a sock like a fruit?*
Answer: *A sock is like a fruit when.....*

Question: *When do elephants have yellow feet?*
Answer: *Elephants have yellow feet when.....*

Question: *When does a horse take cough mixture?*
Answer: *A horse takes cough mixture when.....*

OHT 5.4

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Session 6 — Clauses using *because, although* and *if*

Objectives	Key terms	Materials
■ **To expand a sentence with a range of subordinate clauses, including *because* clauses, *although* clauses and *if* clauses.**	Subordinate clause: a subordinate clause does not make sense on its own, and depends on the main clause for its meaning. Because... (reason). Although... (concession). If... (condition). (Pupils may not need to know the linguistically correct terms.)	■ Writer's Notebook ■ Whiteboards and marker pens ■ Wording written up in advance if possible, or OHP and OHTs: 6.1 for Model 6.2 for Try 6.3 for Apply 6.4 for Secure

Remember — Time: 3 minutes

- Remind pupils that we add different kinds of information to a main clause: manner (how?), time (when?) and place (where?).
- These subordinate clauses of manner, time and place give writers a range of options for including different sorts of information. Give examples from previous sessions.

Model — Time: 4 minutes

- Explain that we are going to add other kinds of information: *because* (reason), *although* (concession) and *if* (condition). Model, by writing on the whiteboard, flipchart or using OHT 6.1, how we can add information to the public notices below. If possible, prepare these in advance. Complete the first of each pair of sentences yourself, and take pupils' suggestions for the second one.
- We can add *because* information:
  - **Eat at Smoky Joe's** – (because?) ... because it's fabulous food.
  - **No smoking** – (because?) ...
- We can also add *although* information:
  - **Get ahead** – (although?) ... although take your time.
  - **Save the whale** – (although?) ...
- We can also add *if* information:
  - **Give way** – (if?) ... if turning right on a bicycle.
  - **No talking** – (if?) ...

Try — Time: 5 minutes

- Play the Make a Monster game. Ask pupils to imagine a monster and to give information about it, in answer to questions. Information should be written with *when, where, how, because, although* and *if* clauses. Do the first one or two as a whole group using OHT 6.2. Pupils should then work in pairs, using the sheet in their Notebooks which has the questions below printed on it, along with the opening main clause of the answer:
  - Question: When does your monster fly?
  - Answer: **My monster flies** when ...
  - Question: Where does your monster live?
  - Answer: **My monster lives** where ...

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- Question: How does your monster eat?
- Answer: **My monster eats** how ...
- Question: Why does your monster whisper?
- Answer: **My monster whispers** because ...
- Question: Does your monster move?
- Answer: **My monster moves** although ...
- Question: What makes your monster hide?
- Answer: **My monster hides** if ...

■ Share and discuss answers.

Apply | **Time: 4 minutes**

■ In pairs, pupils write six rules for feeding their monster. These should include *where, when, how, if, although* and *because* clauses. Here are some possible beginnings of 'Rules for feeding the monster' (OHT 6.3):

1. **Never feed the monster at night** if ...
2. **Never feed the monster magnets** because ...

■ Share and comment on the rules.

Secure | **Time: 4 minutes**

■ Ask pupils to play 'snow falling' with you on the board or OHT 6.4. The first line is '**Snow falls in the school canteen**'. They should develop the line by adding subordinate clauses such as those shown below:

- **Snow falls in the school canteen** *where there is a hole in the roof*.
- **Snow falls in the gym** *in a way that makes you shiver*.
- **Snow falls in the science laboratory** *because it's near freezing in there*.
- **Snow falls in the music room** *if you play too coldly*.
- **Snow falls in the dining hall** *when you give your friend the cold shoulder*.
- **Snow falls in the playground,** *although we don't care*.

■ Read out, discuss and display the results.

Notes

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Model

Eat at Smoky Joe's because.....

No smoking because.....

Get ahead although.....

Save the whale.....

Give way if.....

No talking if.....

OHT 6.1

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Try

Make a Monster

Question: *When does your monster fly?*
Answer: *My monster flies when.....*

Question: *Where does your monster live?*
Answer: *My monster lives where.....*

Question: *How does your monster eat?*
Answer: *My monster eats how.....*

Question: *Why does your monster whisper?*
Answer: *My monster whispers because.....*

Question: *Does your monster move?*
Answer: *My monster moves although.....*

Question: *What makes your monster hide?*
Answer: *My monster hides if.....*

OHT 6.2

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Apply

Write the rules for feeding your monster. These should include *where, when, how, if, although* and *because* clauses.

Rules for Feeding the Monster.

1. Never feed the monster at night if...

2. Never feed the monster magnets because...

3. Never feed the monster where...

4. Never feed the monster when...

5. Never feed the monster although.....

6. Never feed the monster how.....

OHT 6.3

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Secure

Snow falls in the school canteen where.....

Snow falls in the gym in a way that.....

Snow falls in the science laboratory because.....

Snow falls in the music room if.....

Snow falls in the dining hall when.....

Snow falls in the playground although.....

OHT 6.4

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Session 7 Ambiguity

Objectives	Key terms	Materials
■ To know the term ambiguity. ■ To recognise that ambiguity can be caused by clumsy expression. ■ To understand how ambiguity works to create different meanings.	Ambiguity: an expression which can have more than one interpretation. Pun: a pun has deliberate double meaning.	■ Writer's Notebook ■ Whiteboards and marker pens ■ Prepare wording in advance on board, OHT or flipchart ■ OHTs: 7.1 for Remember/Model 7.2 for Try 7.3 for Apply 7.4 for Secure

Remember — Time: 4 minutes

- Talk with pupils about this advert which is in their Notebooks: *'Pedigree bulldog for sale. House trained. Eats anything. Very fond of children.'* Does the bulldog eat children? Or is it friendly towards children? (OHT 7.1)
- Explain that double meaning of this kind is called *ambiguity*, a powerful tool for creating many meanings. However, when we are writing under pressure, clumsy expressions and unplanned ambiguities often spoil the effect we are trying to create. Ask if they can remember any examples, eg *This door is alarmed.*

Model — Time: 4 minutes

- Use these two versions of a genuine advertisement (OHT 7.1) to show how we can change the order of words to clarify meaning. Readers needed to know that the piano (rather than the lady) is in a case and has carved legs.
  - *Piano for sale. Lady going abroad. In an oak case with carved legs.*
  - *Piano for sale with carved legs and in an oak case. Lady going abroad.*

Try — Time: 5 minutes

- The following sentences are ambiguous because of clumsy expression. Give each pair of pupils one of these sentences to rewrite so that the meaning is clear (OHT 7.2).
  - *Coming round the bend, we saw a block of flats.*
    (Clue: Were we coming round the corner, or was the block of flats?)
  - *The treasure was discovered by a girl hiding in the ground.*
    (Clue: Was the girl hiding in the ground, or the treasure?)
  - *Although deaf and crippled, Mr Smith lived with his old dog.*
    (Clue: Was Mr Smith deaf and crippled, or his dog?)
  - *These eggs must be stamped with the date when they were laid by the farmer.*
    (Clue: Did the farmer, or his hens, lay the eggs?)

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Apply | Time: 3 minutes

- Read the following headlines aloud to the group, then discuss the meanings. The headlines are in pupils' Notebooks and on OHT 7.3.
  - *Boy ambushed by dustbins.*
  - *Teachers to stop bullying on the playground.*
  - *Two children suspended over fire.*

Secure | Time: 4 minutes

- Explain that jokes often depend on ambiguity for their humour. Ask the pupils to choose one of these jokes and explain its ambiguity (OHT 7.4):
  - *Wait for the slimming campaign.*
  - *What do fathers sing? Pop music.*
  - *Customer: This coffee tastes like mud.*
    Waiter: Well sir, it was ground a minute ago.
  - *Thief gets nine months in violin case.*

Notes

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Remember/Model

Pedigree bulldog for sale. House trained. Eats anything. Very fond of children.

Piano for sale.
Lady going abroad.
In an oak case with carved legs.

Piano for sale with carved legs and in an oak case.
Lady going abroad.

OHT 7.1

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Try

Coming round the bend, we saw a block of flats.

Passing across the goal mouth, a defender tripped me up.

The treasure was discovered by a girl hiding in the ground.

Although deaf and crippled, Mr Smith lived with his old dog.

These eggs must be stamped with the date when they have been laid by the farmer.

OHT 7.2

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Apply

Boy ambushed by dustbins.

I rode my bike during the holidays and it was so exciting I'll never forget it.

Teachers to stop bullying on the playground.

Two children suspended over fire.

OHT 7.3

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Secure

Wait for the slimming campaign.

What do fathers sing?
Pop music.

Customer: This coffee tastes like mud.
Waiter: Well sir, it was ground a minute ago.

Thief gets nine months in violin case.

OHT 7.4

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Session 8 Pronouns

Objectives	Key terms	Materials
■ To know that pronouns help the flow of language. ■ To appreciate that pronouns in the wrong place can be clumsy and ambiguous.	Pronoun: a word used instead of a preceding noun, eg *her, him, she, it, they, we.*	■ Writer's Notebook ■ Pupil whiteboards and marker pens ■ Prepare examples in advance if possible or use OHTs: 8.1 for Remember/Model 8.2 for Try/Apply 8.3 for Secure

Remember — Time: 2 minutes

- Remind pupils of ways of helping the reader. For example, in the sentence *'When they woke up, they were all gone'*, we do not know who woke up or who had gone. We can change this sentence to make it clear: *When the children woke up, the visitors had all gone.* (OHT 8.1)
- Pronouns (in the first example, the word *they*) help the flow of language by referring backwards or forwards to nouns in other sentences. When pronouns are in the wrong place, however, they can be clumsy and ambiguous.

Model — Time: 5 minutes

- Use the following examples to show that too many pronouns make a passage ambiguous and difficult to understand. Write up the following in advance or show it on OHT 8.1. Read it aloud and discuss what is ambiguous. Ask pupils to come up and underline the pronouns.
  - *They were at a sale.*
  - *The first said, 'I don't know whether to buy this or that.'*
  - *He replied, 'You'd look very funny riding this.'*
  - *He answered, 'Not half as funny as I'd look trying to milk that.'*
- Then offer a more comfortable version to read:
  - *Two farmers were at a sale.*
  - *The first said, 'I don't know whether to buy a cow or a bicycle.'*
  - *The second replied, 'You'd look very funny riding a cow.'*
  - *He answered, 'Not half as funny as I'd look trying to milk a bicycle.'*
- Compare the two versions.

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Try

Time: 3 minutes

- Ask pupils to rewrite the following sentence (OHT 8.2) so that it is clear who has been selected to play: *He told him he was selected to play.* For example, *John was told by the Captain that he had been selected to play.*
- Discuss the pupils' attempts.

Apply

Time: 4 minutes

- The following description (OHT 8.2) of a laptop computer is repetitive and boring. In their Notebooks, ask pupils to write the description again, making it more comfortable to read by replacing some of the nouns with appropriate pronouns.
  - *Laptops are microcomputers. Laptops are portable. Laptops have foldaway screens. Laptops have QWERTY keyboards. Laptops connect to the Internet by means of a modem cable.*

Secure

Time: 6 minutes

- Ask the pupils to write an encyclopaedia entry on tarantulas. Here are six key points about the tarantula (OHT 8.3). Remind pupils to use pronouns for some of the nouns.
  - *The real tarantula is a big, poisonous spider from Italy.*
  - *Not all large, hairy spiders are tarantulas.*
  - *The tarantula is a large hairy spider in the Theraphosidea family.*
  - *A large black spider.*
  - *Female tarantulas have been known to live for over 25 years.*
  - *Most male tarantulas die by the age of nine or ten.*

Notes

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Remember/Model

When they awoke, they were all gone.
When the children woke up, the visitors had all gone.

They were at a sale.
The first said, 'I don't know whether to buy this or that.'
He replied, 'You'd look very funny riding this.'
He answered, 'Not half as funny as you'd look trying to milk that.'

Two farmers were at a sale.
The first said, 'I don't know whether to buy a cow or a bicycle.'
The second replied, 'You'd look very funny riding a cow.'
He answered, 'Not half as funny as I'd look trying to milk a bicycle.'

OHT 8.1

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Try/Apply

He told him he was selected to play.

John was told by the Captain that he had been selected to play.

Laptops are microcomputers. Laptops are portable. Laptops have foldaway screens. Laptops have QWERTY keyboards. Laptops connect to the Internet by means of a modem cable. The Internet is an international computer network. The Internet links educational institutions, governments and industries. The Internet to some is a godsend. To others the Internet is a curse.

OHT 8.2

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Secure

Here are six key points about the tarantula. Use most of them as an entry on tarantulas for an encyclopaedia. Remember to use pronouns for some of the nouns.

- *the real tarantula is a big,poisonous spider from Italy*
- *not all large, hairy spiders are tarantulas*
- *the tarantula is a large hairy spider in the Theraphosidea family*
- *a large black spider*
- *female tarantulas have been known to live for over 25 years*
- *most male tarantulas die by the age of nine or ten*

OHT 8.3

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Session 9 — Homonyms and homophones

Objectives

- **To know that homonyms and homophones can create humorous effects and give rise to jokes.**
- **To know that homophones can also be the cause of clumsy expression and unwanted ambiguity.**

Key terms

Homonym: a word with the same spelling as another word, but with a different meaning, eg *minute*.
Homophone: a word which sounds similar to another, but with a different spelling or meaning eg *hair/hare*.

Materials

- Writer's Notebook
- Whiteboards and marker pens
- OHP and OHTs:
  9.1 for Remember/Try
  9.2 for Apply
  9.3 for Secure

Remember — Time: 3 minutes

- Remind pupils that words with the same spelling but different meanings (*watch, jam* and *spare*) are called homonyms. They can be the cause of confusion and ambiguity, as well as humour. For example, *John was stuck in the jam for three hours.* (OHT 9.1)
- Remind pupils that words that sound alike but have different spellings and different meanings (*cheap* and *cheep; here* and *hear*) are called homophones. They can give rise to ambiguity, too. For example, *Bird going cheap.*
- Discuss any homonyms found by pupils and start a class collection of homonyms and homophones.

Model — Time: 4 minutes

- Explain that the word *boxer* gives rise to the ambiguity and the humour in the following example:
  - *Question: Which dog do you find in the ring?*
  - *Answer: A boxer.*
- The word *boxer* is a homonym because it has one spelling but two meanings here: a breed of dog, and a fighter in the boxing-ring. The joke also combines the two meanings: a dog and a sports person. The fighter appears to have some of the qualities of a dog.
- The homophones *Greece* and *grease* give rise to the following joke:
  - *Question: Why is Europe like a frying pan?*
  - *Answer: It has Greece at the bottom.*
- The words *Greece* and *grease* are homophones. They sound the same, but have different spellings and meanings.

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Try | **Time: 4 minutes**

- Working in pairs, ask pupils to write sentences to show the meanings of the following homophones (OHT 9.1):
  - *weather/whether*
  - *which/witch*
  - *no/know*
  - *here/hear.*

Apply | **Time: 6 minutes**

- As a group think of four pairs of homophones, such as *lesson/lessen, beech/beach, source/sauce, sun/son,* etc. Individual pupils then write them in sentences to show their different meanings.
- Use OHT 9.2 if appropriate.

Secure | **Time: 3 minutes**

- Read the following newspaper headlines which are in pupils' Notebooks and on OHT 9.3. Pupils should decide and explain why they are ambiguous.
  - *Soldier fought with comrades for 20 years.*
  - *Giant waves down tunnel.*
- Each of the following words has a double meaning. Ask pupils to write ambiguous newspaper headlines for each one: *bat, bit, well, will.*
  For example, *Bat flies around courtroom.*

Notes

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Remember/Try

John was stuck in the jam for three hours.

Bird going cheap.

weather/whether

which/witch

no/know

here/hear

OHT 9.1

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Apply

lesson/lessen

source/sauce

sun/son

beech/beach

OHT 9.2

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Secure

Soldier fought with comrades for 20 years.

Giant waves down tunnel.

OHT 9.3

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Session 10 Formal and informal sentences

Objectives	Key terms	Materials
■ To be able to write a sentence in more than one way. ■ To understand that different sentences are best suited for different audiences.	Informal: casual style used with friends or acquaintances. Formal: style suitable for strangers or a wider audience. Audience: the intended readers.	■ Writer's Notebook ■ Whiteboards and marker pens ■ OHP or flipchart ■ OHTs: 10.1 for Model 10.2 for Try/Apply 10.3 for Secure

Remember — Time: 3 minutes

■ Discuss the different degrees of formality with which pupils speak and write to some of the following: parents, friends, headteacher, relatives, police officers.

Model — Time: 4 minutes

■ Remind pupils of ways of helping the reader: *We can write what we want to say in a number of different ways. Some of these ways are informal, the way we might write to our families or friends. Some are more formal, or serious, the way we might write asking for information or to a stranger.*

■ Demonstrate informal and formal styles using OHT 10.1. How many ways are there of asking to borrow a pen? Here are three:
- *I'm sorry to disturb you, but could you lend me a pen, please?*
- *Have you got a pen I could borrow?*
- *Give me a pen!*

■ Pupils can probably think of several more ways, depending on the audience.

■ Decide as a group which of the following notices are the most informal ones and which are the most formal:
- *Fags out!*
- *No smoking.*
- *Please don't smoke.*
- *Don't light up.*
- *Smoking prohibited.*

Try — Time: 4 minutes

■ The following adverts are from magazines (OHT 10.2). Write them in a way that makes them more formal:
- *Hi, Kids. Read Classic Comics.*
- *We'd love you to buy Football Candy Sticks.*
- *You know you'll enjoy Play Zone.*

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Apply

Time: 4 minutes

- Ask the pupils to rewrite the following adverts (on OHT 10.2), making them less bossy and more informal, eg *Get SHOW magazine now!* could be written more informally – *It's time to buy SHOW magazine.*
  - *Buy the Tiger tomorrow.*
  - *Get ahead!*
  - *Look. New Sony digital camcorders are here.*
  - *Coca-Cola stains on a party dress? Apply Putnam's Soda immediately.*

Secure

Time: 5 minutes

- Write the following extract (which is in Notebooks and on OHT 10.3) in a more formal way: *Mad for in-line skate action? Read on, friends, read on. Top fellas Bauer have organised four wicked week-ends around this country this summer. In Brighton, Blackpool and London there'll be a vert ramp and specially-designed street course, plus free tuition and skate loan for beginners, as well as the NHL Breakout Tournament for street hockey teams. Wanna know more?*
- Share and discuss attempts.

Notes

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Model

How many ways are there of asking to borrow a pen?
Here are three:

I'm sorry to disturb you, but could you lend me a pen, please?
Have you got a pen I could borrow?
Give me a pen!

Fags out!
No smoking.
Please don't smoke.
Don't light up.
Smoking prohibited.

OHT 10.1

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Try/Apply

Hi, kids. Read Classic Comics.

We'd love you to buy Football Candy Sticks.

You know you'll enjoy Play Zone.

Get Show Magazine now!

It's time to buy SHOW Maçazine.

Buy the Tiger tomorrow.

Get ahead!

Look. New Sony digital camcorders are here.

Coca-Cola stains on a party dress? Apply Puttnam's Soda immediately.

OHT 10.2

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Secure

Mad for In-Line Skate Action? Read on, friends, read on. Top fellas Bauer have organised four wicked weekends around this country this summer. In Brighton, Blackpool and London there'll be a vert ramp and specially-designed street course, plus free tuition and skate loan for beginners, as well as the NHL Breakout Tournament for street hockey teams. Wanna know more?

OHT 10.3

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Session 11 Sentence structures (1)

Objectives	Key terms	Materials
■ **To know that the order of subject, verb, object and adverb can be changed to create different effects.**	**Subject:** who or what the sentence is about. **Verb:** a verb expresses an action or a state of being. **Object:** in a sentence, the goal or recipient of the action. **Adverb:** a word which modifies or describes a verb. **Modify:** to alter the meaning. **Subordinate clause:** a subordinate clause does not make sense on its own, and depends on the main clause for its meaning.	■ Writer's Notebook ■ Whiteboards and marker pens ■ OHP or board ■ OHTs: 11.1 for Model 11.2 for Try 11.3 for Apply 11.4 for Secure

Remember

Time: 2 minutes

■ Remind pupils of how much they know about word order by saying something in an unusual way, eg *Group great are a you.*

Model

Time: 5 minutes

■ Explain that we know when the words in a sentence are in conventional order. We know when the sentence is unusual, for example the language of Yoda from Star Wars.* Explain that Yoda is the Jedi Master. Write some of his lines on the board or have them on OHT 11.1.
- *'My home this is.'*
- *'Sick I've become.'*
- *'A full Jedi you'll be.'*

■ Change them into standard English by writing these sentences, or displaying them on OHT:
- *This is my home.*
- *I've become sick.*
- *You'll be a full Jedi.*

■ Explain that Yoda often puts the subject and verb at the end of the sentence. The subject is what or who the sentence is about. (*John collected Michael from school.*) Yoda also often puts the object of the sentence at the beginning. The object is the goal or recipient of the action. (*John kicked the ball.*)

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Try

Time: 4 minutes

- Working as a group, and with these 'sentences' previously prepared on board, flipchart or OHT 11.2, change what Yoda says into standard English:
  - *'Waiting for you I was.'*
  - *'Your father, he is.'*
  - *'Trained well, you are.'*
  - *'Take you to him, I will.'*
- In the following examples, Yoda puts the adverb at the beginning of the sentence. An adverb is a word which modifies or describes a verb. In pairs, and using their Notebooks, pupils write them in standard English:
  - *'Already you know that which you need.'*
  - *'Quickly you must go.'*
  - *'Away put your weapon.'*

Apply

Time: 5 minutes

- In all these sentences, taken from a pupil's writing, the subject usually comes first. '***We*** *stayed in a youth hostel on school camp.* ***We*** *had to wash in cold water in the morning. Then* ***we*** *had eggs and bacon for breakfast.* ***We*** *enjoyed the night walk best of all.'* (The sentences are in pupils' Notebooks and on OHT 11.3.)
- Point out that sentences quickly become uninteresting if they always start with the subject and follow it with the verb and then the object. Sometimes we can change round the order of the sentence to create a variety of different effects. Ask pupils to write their own versions. A possible version could be *On school camp, we stayed in a Youth Hostel. In the mornings, we had to wash in cold water, then had eggs and bacon for breakfast. The night walk we enjoyed best of all.*

Secure

Time: 4 minutes

- These sentences are taken from another pupil's writing. Pupils should rewrite the sentences in their Notebooks, changing the order of words and linking the sentences in different ways to create a variety of effects: *'We went to the seaside. I played on the sand dunes. I found a rope and some shells. Then we went to a café. I had sausages and chips. We had to go to Mr and Mrs Smith's. There were four dogs there. There were lots of sheep and rams. We went back to their cottage. We had a lovely tea. We had egg sandwiches and biscuits and Rice Crispies.'*
- Discuss pupils' versions using OHT 11.4.

Notes

* *The Empire Strikes Back*. TCT/Lucasfilm (Gary Kurtz). Permission applied for.

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Model

'My home this is.'

'Sick I've become.'

'A full Jedi you'll be.'

This is my home.

I've become sick.

You'll be a full Jedi.

OHT 11.1

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Try

Waiting for you I was.
Your father, he is.
Trained well, you are.
Take you to him, I will.

Already you know that which you need.
Quickly you must go.
Away put your weapon.

OHT 11.2

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Apply

These sentences are taken from a pupil's writing:

__We__ stayed in a youth hostel on school camp. __We__ had to wash in cold water in the morning. Then __we__ had eggs and bacon for breakfast. __We__ enjoyed the night walk best of all.

The sentences could become:

On school camp, we stayed in a Youth Hostel. In the mornings, we had to wash in cold water, then had eggs and bacon for breakfast. The night walk we enjoyed best of all.

OHT 11.3

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Secure

These sentences are taken from another pupil's writing:

We went to the seaside. I played on the sand dunes. I found a rope and some shells. Then we went to buy my box and Russian dolls. Then we went to a café. I had sausages and chips. We had to go to Mr and Mrs Smith's. There were four dogs there. There were lots of sheep and rams. We went back to their cottage. We had a lovely tea. We had egg sandwiches and biscuits and Rice Crispies.

OHT 11.4

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Session 12 Sentence structures (2)

Objectives	Key terms	Materials
■ **To know that different genres can have different sentence structures.**	Genre: a type of text. Subject: who or what the sentence is about. Verb: a verb expresses an action or a state of being. Object: in a sentence, the goal or recipient of the action. Adverb: a word which modifies or describes a verb.	■ Writer's Notebook ■ Whiteboards and marker pens ■ Sample sentences written by pupils ■ OHP and OHTs: 12.1 for Model/Try 12.2 for Apply 12.3 for Secure

Remember — Time: 3 minutes

■ Pupils already know about text types from Key Stages 1 and 2. Find out what they know and remind them of the main non-fiction text types: instructions, recount, explanation, information, persuasion, discursive writing and analysis.

Model — Time: 4 minutes

■ Demonstrate *Guessing the Genre*. Model how we can guess the genre of a piece of writing, by showing pupils the following sentence which has been written up in advance and is on OHT 12.1: *Plug in the monitor to an outlet that is on a different circuit from the TV or radio.*

■ Explain your reason for thinking that it is from a computer manual in words such as: *I think this sentence is from a computer manual. The bossy verb at the start, 'Plug in', tells you it is an instructional text. The electronic language tells you it is about circuits, televisions or computers. The nouns are not expanded (monitor, outlet, TV, radio), which tells you it is giving information as simply as possible rather than painting a picture with words. Only the noun 'circuit' is expanded with the adjective 'different', because that is vital information if you want the computer to work properly.*

Try — Time: 4 minutes

■ Use OHT 12.1 to introduce the sentences, then in pairs, pupils try *Guessing the Genre* with the following sentences, giving reasons for their guesses in the appropriate box in their Notebooks:

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Your new skin; white, fresh, smooth.	*advertisement*
It is important that the animals are given the right kind of diet by the zoo keepers.	*information text*
Janet has a natural flair for this subject.	*school report*
By common consent the most beautiful building in the world is the Taj Mahal.	*tourist brochure*
All day full b/fast with b/b or toast, inc. pot of tea.	*advertisement*
Living with Dinosaurs looked at why crocodiles managed to survive the apocalypse that put an end to the dinosaurs 65 million years ago.	*TV description*

Apply

Time: 5 minutes

- Ask pupils to write the next line in the style of *one* of the following passages (OHT 12.2):
  - Information on a cereal packet: *These books are crammed with easy to understand information and thousands of full colour photographs and illustrations. The CD-ROMs...*
  - The opening of a newspaper article: *A group of 27 girls and boys aged from 11 to 17 sit around the youth centre, absorbed by a quiz during an exceptionally cold Tuesday lunchtime. But this is no ordinary contest. The chat dies down...*
  - The opening lines of the novel *Wicked!**: *'They all reckon I'm a grub. A worm. A monster. I could tell from their faces as I ran out of church. And from what they were saying. "You're a wicked girl,"...'*
- Share and discuss their continuations, praising positive achievement.

Secure

Time: 4 minutes

- Ask pupils to change the sentence below from an advert that wants to persuade readers to buy Weetabix, to sentence(s) from an information text, as in this example, which is in pupils' Notebooks and on OHT 12.3.
  - *Apple and Raisin Nectar cereal bar with vitamins and iron. Ideal for school lunch boxes.* (advert)
  - *This Nectar cereal bar is made of apples and raisins. Its nutritional content includes vitamins and iron. The bar is suitable for children to eat at school, either as a snack, or at lunch-time.* (information text)
  - *Discover a whole new world with Weetabix, whole wheat cereal with added vitamins and iron.* (advert)

Notes

* *Wicked!* by Paul Jennings and Morris Gleitzman, published by Penguin Books Australia.

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Model/Try

Plug in the monitor to an outlet that is on a different circuit from the TV or radio.

In pairs, try to *Guess the Genre*, giving reasons for your guesses:

Your new skin, white, fresh, smooth.

It is important that the animals are given the right kind of diet by the zoo keepers.

Janet has a natural flair for this subject.

By common consent the most beautiful building in the world is the Taj Mahal.

All day full b/fast with bread and butter or toast, inc pot of tea.

Living with Dinosaurs looked at why crocodiles managed to survive the apocalypse that put an end to the dinosaurs 65 million years ago.

OHT 12.1

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Apply

Information on a cereal packet:

These books are crammed with easy to understand information and 1000s of full colour photographs and illustrations. The CD-ROMs.....

The opening of a newspaper article:

A group of 27 girls and boys aged from 11 to 17 sit around the Youth Centre, absorbed by a quiz during an exceptionally cold Tuesday lunchtime. But this is no ordinary contest. The chat dies down...

The opening lines of the novel, *Wicked!* by Paul Jennings and Morris Gleitzman, published by Puffin Books:

They all reckon I'm a grub.
A worm.
A monster.
I could tell from their faces as I ran out of church. And from what they were saying. "You're a wicked girl,"...

OHT 12.2

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Secure

Apple and Raisin Nectar cereal bar with vitamins and iron. Ideal for school lunch boxes.

This Nectar cereal bar is made of apples and raisins. Its nutritional content includes vitamins and iron. The bar is suitable for children to eat at school, either as a snack, or at lunch-time.

Discover a whole new world with Weetabix, whole wheat cereal with added vitamins and iron.

OHT 12.3

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Session 13 Active and passive verbs

Objectives	Key terms	Materials
■ **To identify active and passive verbs.**	Active verb: a verb that acts upon the object, eg Ben *kicked* the ball. Passive verb: a verb that acts upon the subject, eg The ball *was kicked by* Ben. Agent: person or creature responsible for doing something.	■ Writer's Notebook ■ Whiteboards and marker pens ■ OHP and OHTs: 13.1 for Model 13.2 for Secure

Remember

Time: 2 minutes

■ Remind pupils how to recognise the passive: *Look for the word* **was** *before the verb and the word* **by** *after the verb.* For example, *The treasure* **was** *found* **by** *Paula.*

Model

Time: 3 minutes

■ Write the 'Crazy Zoo' passive poems by using the word **was** before the verb and the word **by** after the verb. Use the A, B, C...Z structure. Here are the first few to start you off, on OHT 13.1.

- *The* **a***nt was* **b***itten by the* **c***entipede.*
- *The* **d***og was* **e***xasperated by the* **f***lamingo.*
- *The* **g***erbil was* **h***it by the* **i***guana.*
- *The* **j**...

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Try Time: 5 minutes

On whiteboards in pairs, pupils continue the 'Crazy Zoo' poem on their own from J to O.

Apply Time: 5 minutes

- To create particular effects, we can cut out the agent, and still make sense, for example:
  - *The ant was bitten. (by the centipede)*
  - *The dog was entertained. (by the flamingo)*
  - *The gerbil was helped. (by the iguana)*
- Continue the 'Crazy Zoo' poem from P to U, but cut out the agent.

Secure Time: 5 minutes

- Working individually from Notebooks and OHT 13.2, pupils change the following active sentences into the passive. The sentences are taken from newspaper reports and book blurbs. For example: Active: *The Slurp Slobberers sucked their bones out.* Passive: *Their bones were sucked out by the Slurp Slobberers.*
  - *Last night aircraft saved the city from attack.*
  - *On Tuesday fans mobbed the pop star as she left her hotel.*
  - *The white-knuckle ride frightened no one.*
  - *The author considered sport a waste of time.*
- Share and comment on attempts, praising positive achievement.

Notes

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Model/Apply

The Crazy Zoo

The ant was bitten by the centipede
The dog was entertained by the flamingo
The gerbil was helped by the iguana
The j.....

The ant was bitten	*(by the centipede)*
The dog was entertained	*(by the flamingo)*
The gerbil was helped	*(by the iguana)*

OHT 13.1

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Secure

These sentences are taken from newspaper reports and book blurbs.

Example:

The Slurp Slobberers sucked their bones out.
Passive: *Their bones were sucked out by the Slurp Slobberers.*

Last night aircraft saved the city from attack.

On Tuesday fans mobbed the pop star as she left her hotel.

The white-knuckle ride frightened no one.

The author considered sport a waste of time.

OHT 13.2

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Session 14 From passive to active

Objectives	Key terms	Materials
■ To change passive verbs to active for different effects and purposes.	Active verb: a verb that acts upon the object, eg Ben *kicked* the ball. Passive verb: a verb that acts upon the subject, eg The ball *was kicked by* Ben. Agent: person or creature responsible for doing something. Subject: the agent in a sentence.	■ Writer's Notebook ■ Whiteboards and marker pens ■ OHP and OHTs: 14.1 for Model 14.2 for Try 14.3 for Apply 14.4 for Secure

Remember — Time: 2 minutes

■ The 'Crazy Zoo' poem was an entertaining way of helping us to understand the active and passive forms of verbs. We also learnt that whilst the passive is often shown by the word *was* before the verb and the word *by* after the verb, passives can be formed with: *is…by; are…by; were…by; will be…by,* etc.

Model — Time: 3 minutes

■ Have the following sentences on the board or OHT 14.1 and circle the words which show the passive: *will be…by; is…by.*
  - *Their bones* ***will be*** *sucked out* ***by*** *the Slurp Slobberers.*
  - *Sport* ***is*** *considered in its wider social context* ***by*** *the author.*
  - *The cities* ***are being*** *saved* ***by*** *aircraft.*

■ Explain to the pupils that you are now going to write the sentences in the active.
  - *The Slurp Slobberers will suck out their bones.*
  - *The author considers sport a waste of time.*
  - *The aircraft are saving the cities.*

■ Point out that when turning a passive sentence into an active one you removed the words *will be…by; is…by* and placed the agent at the start of the sentence in the subject position.

Try — Time: 6 minutes

■ Working together as a group and using OHT 14.2, change the passives to active forms in texts from different genres. Pupils' appropriate suggestions can be written in Notebooks.
  - Advertisement: local radio
    Dynamic and creative young people are wanted by Radio Airway.
    This could become *Radio Airway wants dynamic and creative young people.*
  - Information text: skateboarding*
    The record for the longest skateboard jump was set by Tony Alva at 5.18m (17ft) at the world professional skateboarding championships in 1979.
  - Explanation text: making a kite
    The kite was made by covering a frame with a skin. The long string is held by the user.

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Apply

Time: 4 minutes

- Ask pupils, in pairs, to change the following passive sentences into the active. They will need to include full stops and capital letters, since the versions in their Notebooks are unpunctuated.
  - Passive: *Her boots had been left outside.*
  - Active: *She left her boots outside.*
  - Passive: *I was worried by the rain.*
  - Active: *The rain worried me.*

  Use OHT 14.3 if appropriate.

Secure

Time: 5 minutes

- Pupils change these comments on a visit to the fairground, from passive to active in their Notebooks. They are on OHT 14.4.
  - Passive: *We were plunged into darkness by the roller-coaster.*
  - Active: *The roller-coaster plunged us into darkness.*
  - Passive: *The fun coaster was given a big thumbs-up by us all.*
  - Active: *We all gave the fun coaster a big thumbs-up.*
  - Passive: *We all agreed that we were given the time of our lives by 'Spin City'.*
  - Active: *We all agreed that 'Spin City' gave us the time of our lives.*

Notes

* *Guinness World Records*. Guinness World Records Ltd.

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Model

Their bones **will be** *sucked out* **by** *the Slurp Slobberers.*
Sport **is** *considered in its wider social context* **by** *the author.*
The cities **are being** *saved* **by** *aircraft.*

The Slurp Slobberers will suck out their bones.
The author considers sport in its wider social context.
The aircraft are saving the cities.

OHT 14.1

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Try

Advertisement: *Local Radio*

Dynamic and creative young people are wanted by Radio Airway.

Information text: *Skateboarding.*

The record for the longest skateboard jump was set by Tony Alva at 5.18m (17ft) at the world professional skateboarding championships in 1979.

Explanation text: *Making a Kite.*

The kite was made by covering a frame with a skin. The long string is held by the user.

OHT 14.2

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Apply

Her boots had been left outside.

She left her boots outside.

I was worried by the rain.

The rain worried me.

OHT 14.3

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Secure

Comments from the fairground:

We were plunged into darkness by the roller-coaster.

The fun coaster was given a big thumbs-up by us all.

We all agreed we were given the time of our lives by 'Spin City'.

OHT 14.4

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Session 15 From active to passive

Objectives

- **To change active verbs to passive in a range of texts for different effects and purposes.**

Key terms

Active verb: a verb that acts upon the object, eg Ben *kicked* the ball.
Passive verb: a verb that acts upon the subject, eg The ball *was kicked by* Ben.
Agent: person or creature responsible for doing something.

Materials

- Writer's Notebook
- Whiteboards and marker pens
- OHP and OHTs:
  15.1 for Model
  15.2 for Try
  15.3 for Apply
  15.4 for Secure

Remember

Time: 2 minutes

- Remind pupils that as writers we are always making choices, and one choice is whether we use the active or the passive.

Model

Time: 5 minutes

- Write the following sentence on the whiteboard or OHT 15.1. The sentence is from an extended narrative: *The tentacles of a man-eating plant barred their way.*
- Explain to the pupils that you could change the sentence from the active to the passive by introducing the words *was* and *by* and placing the words *man-eating plant* at the end of the sentence, as follows: *Their way was barred by the tentacles of a man-eating plant.*
- Changing the sentence from active to passive in this way swings the emphasis for the reader to the fact that their way was barred.

Try

Time: 4 minutes

- On whiteboards with marker pens, on OHT 15.2 or in their Notebooks pupils change a number of examples from active to passive:
  News report
  - Active: *Fans mobbed the pop star outside the Hilton Hotel.*
  - Passive: *Outside the Hilton Hotel the pop star was mobbed by fans.*

  Scientific report
  - Active: *The pupils in year 7 set up the weather station.*
  - Passive: *The weather station was set up by the pupils in year 7.*

  School newsletter
  - Active: *The school made £500 profit.*
  - Passive: *A profit of £500 was made by the school.*

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Apply

Time: 4 minutes

- Working individually on whiteboards or in Notebooks, pupils change the following active sentences into passives:
  History texts (OHT 15.3):
  - *Fleas and rats carried the Black Death through the world.*
  - *The ending of World War I brought an uneasy peace to the world.*
  - *Most African countries gained independence in just 12 years from 1956 to 1968.*
- Discuss pupils' sentences.

Secure

Time: 5 minutes

- Using OHT 15.4 and the Amazing Attic A, B, C...Z model, pupils explore the use of the passive by adding at least three lines, each with three different letters, in their Notebooks:
  - The attic was barred by the chain.
  - The diamond was...

Notes

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Model

The tentacles of a man-eating plant barred their way.

Their way was barred by the tentacles of a man-eating plant.

OHT 15.1

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Try

News report:

Fans mobbed the pop star outside the Hilton Hotel.

Scientific report:

The children in Year 7 set up the weather station.

School newsletter:

The school made £500 profit.

OHT 15.2

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Apply

History texts:

Fleas and rats carried the Black Death through the world.

The ending of World War I brought an uneasy peace to the world.

Most African countries gained independence in just 12 years from 1956 to 1968.

OHT 15.3

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Secure

Using the *Amazing Attic* model, explore the use of the passive by continuing the poem:

*The **a**ttic was **b**arred by the **c**hain,*
*The **d**iamond was...*

OHT 15.4

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Session 16 Noun phrases

Objectives	Key terms	Materials
■ **To recognise and make up noun phrases.**	**Noun**: a word that names a thing or feeling. **Noun phrase**: a phrase (combination of two or more words) which includes a noun.	■ Writer's Notebook ■ Whiteboards and marker pens ■ OHP and OHTs: 16.1 for Model 16.2 for Try/Apply 16.3 for Secure

Remember

Time: 2 minutes

- We can improve what we say or write by using noun phrases. Use the example below to point out that it can save a life to use a noun phrase.
  - To say *'The elephant'* is more likely to cause a death than to say *'The charging elephant behind you!'* This is using a noun phrase.

Model

Time: 6 minutes

- Explain the Substitution chart below, which is on OHT 16.1 and in pupils' Notebooks. The purpose of the chart is to show pupils the options they have when they write noun phrases. By knowing the range of options, pupils will be able to improve their own writing.

The	small	scrumptious	slowly melting	tomato	pizza

- Taking pupils' suggestions, make a list of words that could be substituted for *The*. For example, *a, my, your, his, her,* etc.
- Make a list of words that could be substituted for *small*. For example, *huge, tiny, great, very,* etc.
- Make a list of words that could be substituted for *scrumptious*. For example, *appetising, expensive, cheap,* etc.
- Make a list of words that could be substituted for *slowly melting*. For example, *gently cooking, quickly bubbling, horribly burning,* etc.
- Make a list of words that could be substituted for *tomato*. For example, *cheese, cheese and ham, big pan,* etc.
- Make a list of words that could be substituted for *pizza*: no need to give examples for this one!
- Using the Substitution chart in their Notebooks, pupils add in more possible alternative words to those suggested.

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Try

Time: 4 minutes

- Explain to pupils that they are going to make up noun phrases by inventing the contents of a 'Magic Sweetshop'. They will be using the A, B, C...Z structure.
- On the whiteboard, write the Magic Sweetshop poem from A to P, or use OHT 16.2, as follows:
  Astonishingly **b**endy **c**ream **d**oughnuts
  Extremely **f**erocious **g**inger **h**umbugs
  Incredibly juicy **K**ia-Ora **l**ollipops
  Magnificently **n**utritious **o**range **p**eanuts
  Quite...
- In pairs, pupils continue the Magic Sweetshop on their whiteboards, for another two lines. Share their attempts.

Apply

Time: 4 minutes

- Pupils, in pairs, write on whiteboards the longest description they can, using the A, B, C ...Z structure. For example,
  - **A** brilliantly crunchy double-edged flamingo **g**obstopper.
- Compare the longest noun phrases that the pupils have written. Discuss some of the more exciting ones.

Secure

Time: 4 minutes

- In their Notebooks, pupils play the Pop Group game. Explain that they have to invent the names of amazing pop groups by adding some extra words before nouns. Write on the whiteboard or show on OHT 16.3:
  - **A**mazing **B**aboon
  - **C**lumsy **D**iamond
  - **E**xtra **F**inger
- Point out that the noun *Baboon* has been expanded by *Amazing* before it. The noun *Diamond* has been expanded by the word *Clumsy* before it. The noun *Finger* has been expanded by the word *Extra* before it.
- Pupils now do the same for G and H by choosing a noun that begins with H (perhaps *Hound* or *House*) and expanding it with a word before the noun beginning with G (perhaps *Giant* or *Great*).

Notes

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Model

The	small	scrumptious	slowly melting	tomato	pizza

OHT 16.1

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Try/Apply

Magic Sweetshop

Astonishingly bendy cream doughnuts
Extremely ferocious ginger humbugs
Incredibly juicy Kia-Ora lollipops
Magnificently nutritious orange peanuts
Quite...

A brilliantly crunchy double-edged flamingo gobstopper.

OHT 16.2

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Secure

The Pop Group Game

Invent the names of amazing pop groups.

Amazing Baboon

Clumsy Diamond

Extra Finger

OHT 16.3

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Metaphors

Objectives	Key terms	Materials
■ **To improve writing by using metaphors.**	Metaphor: writing about something as if it were really something else.	■ Writer's Notebook ■ Whiteboards and marker pens ■ OHP and OHTs: 17.1 for Model 17.2 for Try 17.3 for Apply 17.4 for Secure

Remember

Time: 3 minutes

- Remind pupils what a metaphor is, and how using metaphors gives a writer more choices.

Model

Time: 5 minutes

- Explain that writing noun phrases can improve pupils' writing by giving them options from which to choose.
- In the same way, writing in metaphors improves their writing by giving them options. A metaphor is where a writer writes about something as if it were really something else.
- Show the poem *In My Amazing House* on the whiteboard or an OHT. Using the alphabet structure, A, B, C…J, write the names of 10 commodities you could find in a supermarket. Avoid references to food because they turn the poem into a description of 'Gingerbread Land', rather than into an arresting description. For example, *aerosols, batteries, CDs, detergent, electric whisk, fly-spray, gloves, handbag, lampshades, jumpers.*
- Have the following poem on the whiteboard or use OHT 17.1 to show how an ordinary house can be described as if it were really something else (ie metaphorically). Omit the words in brackets so that you can model the choosing of them. (Use your own ideas if you prefer!)

In My Amazing House
The walls are (aerosols).
And the windows are made of (batteries).
My roof is constructed out of (CDs).
The front door is (detergent).
While the carpet is made of (electric whisks).
The ceiling is (fly sprays).
And (gloves) make the staircase.
In the kitchen are (handbags and lampshades).
The garden grows (jumpers).

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Try | **Time: 3 minutes**

- In pairs, on whiteboards or in Notebooks, pupils should create their metaphors by referring to different types of weather (*sunshine, rain, hailstones, rainbows, thunderstorms, sunshine, snow, snowstorm*, etc) and linking the weather word with one of the following objects. For example, *snowstorm trainers*.
  - *trainers*
  - *skateboards*
  - *leisure centre*
  - *scooters*
  - *milk shake*.
- Share and discuss the resulting metaphors, using OHT 17.2 if appropriate.

Apply | **Time: 5 minutes**

- Ask pupils to write in their Notebooks or on whiteboards *'The true story of Dr Foster'*, describing people and places by using metaphors. Use OHT 17.3 for examples: *'Dr Foster, giant among doctors, strode out to confront the world...'* or *'Dr Foster was a breath of fresh air...'* or *'Dr Foster, a mouse of a man, crept quietly out of his house...'*
- Remind pupils to make their versions as exciting as they can.

Secure | **Time: 4 minutes**

- Remind pupils of the A, B, C...Z structure in the Amazing Pop Group game.
- This time, pupils will play the Fantastic Zoo game using the A, B, C...Z structure as on OHT 17.4.
  - The **a**nts are **a**crobats
  - The **b**uffaloes are **b**ottlebanks
  - The **c**ats are **c**andlesticks
  - The **d**eer are **d**ynamite
- Pupils continue this sequence or are allocated letters. Share ideas after three minutes.

Notes

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Model

The Amazing House poem shows that an ordinary house can be described as if it were really something else.

In my amazing house

The walls are.....

And the windows are made out of.....

My roof is constructed out of.....

The front door is.....

While the carpet is made of.....

The ceiling is.....

And.....make the staircase.

In the kitchen are.....

The garden grows.....

OHT 17.1

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Try

Trainers

Skateboards

Leisure Centre

Scooters

Milk Shake

OHT 17.2

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Apply

Dr Foster went to Gloucester
In a shower of rain.
He stepped in a puddle
Right up to his middle
And never went there again.

Examples

Dr Foster, giant among doctors, strode out to confront the world...
or
Dr Foster was a breath of fresh air...
or
Dr Foster, a mouse of a man, crept quietly out of his house...

OHT 17.3

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Secure

Play the *Fantastic Zoo Game* using the A, B, C...Z structure.

The ants are acrobats

The buffaloes are bottlebanks

The cats are candlesticks

The deer are dynamite

OHT 17.4

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Session 18 Short sentences for suspense

Objectives	Key terms	Materials
■ To be able to use short sentences when creating suspense.		■ Writer's Notebook ■ Whiteboard and marker pen ■ OHP and OHTs: 18.1 for Remember 18.2 for Model 18.3 for Try

Remember — Time: 4 minutes

- Explain that writing in short sentences can create suspense and fear to keep the reader interested.
- Use this example on OHT 18.1 (which you need to have prepared earlier, but which is also in pupils' Notebooks) from *The Protectors** by Pete Johnson.
  'Greg's eye fluttered open. He saw blood trickling down one side of his leg. He tried to move it. A terrible pain shot through him. He was trapped. He looked at a sea of feet and legs. He could hear whispering. They were whispering about him. "He's a shoplifter." He was sure he'd heard someone say that. He wished they'd all go away. He wanted his mum and dad. No he didn't.'

Model — Time: 4 minutes

- Show on OHT 18.2 the following lines from *Jurassic Park*** by Michael Crichton. *'He came to the ladder, and he started back up when he realised there was something else in the room besides engine noise. Grant paused, listening. It was a man shouting. It sounded like Gennaro. "Where are you?" Grant shouted.*
  "Over here," Gennaro said. "In the truck."
  Grant couldn't see any truck. He squinted in the darkness. He looked out of the corner of his eye. He saw green glowing shapes moving in the darkness. Then he saw the truck, and he turned towards it.'
- Explain that the sentences build up suspense in the passage.

Try — Time: 5 minutes

- In pairs, pupils continue the following passage from *The Ceremony**** by Martyn Comus by writing five or six sentences of their own in their Notebooks. Pupils must write in short sentences to sustain suspense and fear. *'Now panic set in. Where was she? Surely she wouldn't go off and leave me. What could I do? How would I live all on my own in a motorway service station?'* (OHT 18.3)

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Apply

Time: 3 minutes

- In pairs, pupils read their sentences to each other and pick out the most effective sentences.

Secure

Time: 4 minutes

- As a group discuss what has been covered during the unit, referring back to Writer's Notebooks. Identify what pupils can do now that they could not do before starting the unit. Use this list, which is in the Notebooks, as a checklist:
  - Punctuate effectively
  - Expand nouns by adding extra words before the noun
  - Expand nouns by adding extra words after the noun
  - Add subordinate clauses
  - Avoid clumsy expression
  - Experiment with the order of subject, verb, object, adverb
  - Experiment with active and passive verbs.

Notes

* *The Protectors* by Pete Johnson, published by Mammoth.

** *Jurassic Park* by Michael Crichton, published by Hutchinson.

*** *The Ceremony* by Martyn Comus, published by HarperCollins.

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Remember

From *The Protectors* by Pete Johnson

Greg's eye fluttered open.
He saw blood trickling down one side of his leg. He tried to move it. A terrible pain shot through him. He was trapped. He looked at a sea of feet and legs. He could hear whispering. They were whispering about him. "He's a shoplifter." He was sure he'd heard someone say that.

He wished they'd all go away. He wanted his mum and dad. No he didn't.

OHT 18.1

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Model

These sentences from the novel *Jurassic Park* by Michael Crichton build up suspense in the passage.

He came to the ladder, and he started back up when he realised there was something else in the room besides generator noise. Grant paused, listening. It was a man shouting. It sounded like Gennaro. "Where are you?" Grant shouted.

"Over here," Gennaro said. "In the truck."

Grant couldn't see any truck. He squinted in the darkness. He looked out of the corner of his eye. He saw green glowing shapes moving in the darkness. Then he saw the truck, and he turned towards it.

OHT 18.2

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Try

This passage is taken from the novel *The Ceremony* by Martyn Comus.

Now panic set in. Where was she? Surely she wouldn't go off and leave me. What could I do? How would I live all on my own in a motorway service station?

OHT 18.3

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Writer's Notebook

School

Name

Class

Punctuation Adding information (subordination) Expanding phrases Using different sentence types Active and passive Sentences used for a variety of different effects Punctuation Adding information (subordination) Expanding phrases Using different sentence types Active and passive Sentences used for a variety of different effects Punctuation Adding information (subordination) Expanding phrases Using different sentence types Active and passive Sentences used for a variety of different effects Punctuation Adding information (subordination) Expanding phrases Using different sentence types Active and passive Sentences used for a variety of different effects Punctuation Adding information (subordination) Expanding phrases Using different sentence types Active and passive Sentences used for a variety of different effects Punctuation Adding information (subordination) Expanding phrases Using different sentence types Active and passive Sentences used for a variety of different effects Punctuation Adding information (subordination) Expanding phrases Using different sentence types Active and passive Sentences used for a variety of different effects Punctuation Adding information (subordination) Expanding phrases Using different sentence types Active and passive Sentences used for a variety of different effects Punctuation Adding information (subordination) Expanding phrases Using different sentence types Active and passive Sentences used for a variety of different effects

Session 1: Capital letters and full stops

Remember

Sentences help readers to make sense of what they read.

Sentences generally begin with a capital letter and end with a full stop.

Try

In pairs, choose and add a sentence from the box below which would link up these two sentences:

The post arrived.

.....

.....

It was an invitation to a party.

Which of the following sentences would you choose as your linking sentence?

Karen's heart was beating fast as she opened the letter addressed to her. or *He quietly slipped the letter into his pocket.*

Here's another to try.

She dived quickly into the river.

.....

.....

The boy was still alive.

Which of these would you choose as your linking sentence?

Gasping, Sharon fought strongly against the current until she reached him. or *In seconds, the sheepdog had dragged Jacob to the bank.*

For the next sentence, suggest your own linking sentence:

The footballer rubbed his knee as he got to his feet from the tackle.

.....

.....

He knew he had been fouled.

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Apply

Choose one of these sentences below. Write a second sentence which follows on. Then pass both sentences to a partner who must write an appropriate third sentence.

Joe loved the puppy.

.....

.....

.....

.....

The motorbike sped away.

.....

.....

.....

.....

Only Karen could read the secret message.

.....

.....

.....

.....

She planned to have a wonderful party.

.....

.....

.....

.....

Secure

Write two or three sentences about your favourite sport. Mark the sentences using full stops and capital letters.

.....

.....

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.....

.....

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Session 2: Commas

Remember

Commas are used to help readers make sense of what they read.

Commas are used to separate items on a list.

Try

Commas that help the readers to make sense:

These sentences are from the opening of the play *The Boy Who Fell into a Book* by Alan Ayckbourn. In pairs, put in the missing commas.

Slim ace detective fought like a crazed tiger. Whap one evil-looking scar-faced opponent crashed to the ground floored by a powerful Rockfist special. Thwang! Doinng! Another thug reeled back thudding against the wire-mesh screen.

Write this sentence from a water safety notice in the public baths, using commas for lists:

smart kids listen to the lifeguard and don't run bomb shout duck push swim under diving boards practise gymnastics or dive where it says 'don't'

.....

.....

.....

Apply

Correct the sentence below, including all necessary punctuation.

the BFG yawned as he ate his breakfast cheering himself with the thought that he alone knew the hiding place

Secure

The following sentences are from an article on *Tweenagers* in *The Times* newspaper. The sentences are more difficult and contain a lot of information. They have been written here without the punctuation so that you can add in capital letters, full stops and commas for pauses.

britain's high streets are being invaded by a new generation of free-spending highly sophisticated fashion-conscious youngsters – the tweenagers aged 10 to 13 they are mature enough to make independent decisions about what to buy but young enough to use pester power to get their parents to pay for expensive items of their choice

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Session 3: Direct speech

Remember

Speech marks help the reader. They show the words that are actually spoken. In the basic punctuation of speech, we follow these patterns:

'Come in,' whispered the wizard.

This can also be written as:

The wizard whispered, 'Come in.'

In picture comics the words in speech bubbles are the words that are spoken. Remember to start a new line for each new speaker.

Try

In the following lines, Bill tries to join a game of football, but the boys do not want him to play. Write the dialogue from the play as direct speech. You can use either form, *Rohan called, '.....' or '.....,' called Rohan.*

Rohan: Get out of the way, can't you?
Bill: But I'm playing football with you.
Martin: No you're not.
Rohan: You can't. Not in that frock.

.....

.....

.....

.....

.....

Apply

Write the following dialogue from the play *Bill's New Frock* as direct speech. In this extract, Bill has just pushed Mean Malcolm into the dustbins. Use words other than *said*. For instance, *Bill burst out*, rather than *Bill said*.

Mean Malcolm: I'm covered in carrot peelings and tea leaves.
Bill: Well, that'll teach you a lesson, won't it?

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Secure

Rewrite the following sentences in your notebooks and include the punctuation: capital letters and full stops to mark the beginnings and ends of sentences, commas for pauses and the correct punctuation for speech.

come in whispered the wizard come in I've been waiting a long time for you he loomed like a ghost me I asked trembling yes his deep voice echoed you your name is written on the parchment

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Session 4: Simple and complex sentences

Remember

The main clause is the main part of the sentence. A subordinate clause depends on the main clause to make sense.

Try

These are the first few lines of *This is the house that Jack built*. Decide which are the main and subordinate clauses, and underline each subordinate clause.

This is the house/that Jack built.
This is the malt/that lay in the house that Jack built.
This is the rat/that ate the malt that lay in the house that Jack built.
This is the cat/that killed the rat...
This is the dog/that worried the cat...

Apply

Use the A, B, C...Z structure to help you play *This is the aeroplane that Jack broke*, a variation on *This is the house that Jack built*.

Write the poem under the headings of main and subordinate clauses, and try to keep to the order of the alphabet with the nouns and verbs, as shown in bold:

main clauses	**subordinate clauses**
This is the ***a****eroplane*	*that Jack* ***b****roke.*
This is the ***c****at*	*that Jack* ***d****rew.*
This is the ***e****gg*	*that Jack* ***f****ried.*

Continue the poem.

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Session 5: Subordinate clauses of manner, time and place

Remember
Subordinate clauses can tell a reader HOW, WHERE and WHEN something happened.

Try
Identify the main and subordinate clauses in these sentences and underline them in different colours. Remember the kinds of information clauses carry: time (when?), place (where?), manner (how?).

The BFG hid the dreams / where no one would find them.
Harry Potter brought other broomsticks / when the clock struck midnight.
Mean Malcolm brushed the carrot peelings off his purple studded jacket / before his gang came round the corner and saw him.
Dennis the Menace was up to mischief / in a way that only he knew.

Apply
Work in pairs, on whiteboards with marker pens, to expand these sentences. The sentences are taken from newspaper reports about sporting events. Use main and subordinate clauses of time (when?) and place (where?)

(when?).....Beckham shot for goal .....

(where?).....

(when?).....Denise Lewis saluted the fans .....

(where?).....

Owen ran ahead (when?).....

(where?).....

Secure
Write answers to the following jokes by including subordinate clauses with different kinds of information:

Here's one to help you:

Question: *When is a sock like a fruit?*
Answer: *A sock is like a fruit when it is a pair.*

Question: *When do elephants have yellow feet?*
Answer: *Elephants have yellow feet when* .....

.....

Question: When does a horse take cough mixture?
Answer: A horse takes cough mixture when .....

.....

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Session 6: Clauses using *because, although* and *if*

Remember

We add different kinds of information to a main clause: manner (how?), time (when?) and place (where?). Subordinate clauses of manner, time and place give you a range of options for including different sorts of information.

Try

Make a Monster

In pairs, create a monster by gathering information.

Information should be written with *when, where, how, because, although* and *if* clauses. .

Question: *When does your monster fly?*

Answer: *My monster flies* ***when*** .....

.....

Question: *Where does your monster live?*

Answer: *My monster lives* ***where*** .....

.....

Question: *How does your monster eat?*

Answer: *My monster eats* ***how*** .....

.....

Question: *Why does your monster whisper?*

Answer: *My monster whispers* ***because*** .....

.....

Question: *Does your monster move?*

Answer: *My monster moves* ***although*** .....

.....

Question: *What makes your monster hide?*

Answer: *My monster hides* ***if*** .....

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Apply

Write the six rules for feeding your monster. These should include *where, when, how, if, although* and *because* clauses.

Here are some guidelines to help you.

Rules for Feeding the Monster.

1) *Never feed the monster at night* ***if***.....

.....

2) *Never feed the monster magnets* ***because*** .....

.....

3) *Never feed the monster* ***where***.....

.....

4) *Never feed the monster* ***when***.....

.....

5) *Never feed the monster* ***although*** .....

.....

6) *Never feed the monster* ***how***.....

.....

Secure

Play snow falling:

The first line is *Snow Falls in the School Canteen.*

Develop the line by adding subordinate clauses:

Snow falls in the school canteen where .....

Snow falls in the gym in a way that .....

Snow falls in the science laboratory because.....

Snow falls in the music room if .....

Snow falls in the dining hall when .....

Snow falls in the playground although .....

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Session 7: Ambiguity

Remember

This was a real advert, but it has two meanings:
Pedigree bulldog for sale. House trained. Eats anything. Very fond of children.
Does the bulldog eat children? Or is it friendly towards children?
Double meaning of this kind is called *ambiguity*, a powerful tool for creating many meanings. However, when we are writing under pressure, clumsy expressions and unplanned ambiguities often spoil the effect we are trying to create.

Try

The following sentences are ambiguous because of clumsy expression. Choose one of these sentences and rewrite it so that the meaning is clear.

Coming round the bend, we saw the block of flats.
(Clue: Were we coming round the corner, or was the block of flats?)

.....

.....

The treasure was discovered by a girl hiding in the ground.
(Clue: Was the girl hiding in the ground, or the treasure?)

.....

.....

Although deaf and crippled, Mr Smith lived with his old dog.
(Clue: Was Mr Smith deaf and crippled, or his dog?)

.....

.....

These eggs must be stamped with the date when they were laid by the farmer.
(Clue: Did the farmer, or his hens, lay the eggs?)

.....

.....

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Apply

Discuss the meanings of the following sentences:

BOY AMBUSHED BY DUSTBINS.

TEACHERS TO STOP BULLYING ON THE PLAYGROUND.

TWO CHILDREN SUSPENDED OVER FIRE.

Secure

Jokes often depend on ambiguity for their humour. Choose one of these jokes and, in the space below, explain its double meaning.

Wait for the slimming campaign.
What do fathers sing? Pop music.
Customer: This coffee tastes like mud.
Waiter: Well sir, it was ground a minute ago.
Thief gets nine months in violin case.

.....

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Session 8: Pronouns

Remember
Ways of helping the reader.

Pronouns help the flow of language by referring backwards or forwards to nouns in other sentences. When pronouns are in the wrong place, however, they are clumsy and ambiguous.

Try
Rewrite this sentence so that it is clear who has been selected to play.
He told him he was selected to play.

.....

.....

Talk with the others about what you have written.

Apply
The following description of a laptop computer is repetitive and boring. Write the description again making it more comfortable to read. Replace some of the nouns with appropriate pronouns.
Laptops are microcomputers. Laptops are portable. Laptops have foldaway screens. Laptops have QWERTY keyboards. Laptops connect to the Internet by means of a modem cable.

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Secure

Write an encyclopaedia entry.

Here are six key points about the tarantula. Use most of them as an entry on tarantulas for an encyclopaedia. Remember to use pronouns for some of the nouns.

- *The real tarantula is a big, poisonous spider from Italy.*
- *Not all large, hairy spiders are tarantulas.*
- *The tarantula is a large hairy spider in the Theraphosidea family.*
- *A large black spider.*
- *Female tarantulas have been known to live for over 25 years.*
- *Most male tarantulas die by the age of nine or ten.*

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Session 9: Homonyms and homophones

Remember

Words with the same spelling but different meanings (*watch, jam* and *spare*) are called homonyms. They can be the cause of confusion and ambiguity, as well as humour.

John was stuck in the jam for three hours.

Words that sound alike but have different spellings and different meanings (*cheap* and *cheep*; *here* and *hear*) are called homophones. They can give rise to ambiguity, too.

Bird going cheap.

Try

In pairs, write sentences to show the meanings of the following words:

weather/whether

.....

.....

which/witch

.....

.....

no/know

.....

.....

here/hear

.....

.....

Apply

Find four new pairs of homophones, such as *lesson/lessen, source/sauce, sun/son*, etc, and write them in sentences to show their different meanings.

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Secure

Read the following newspaper headlines. Decide why they are ambiguous.

Soldier fought with comrades for 20 years.
Giant waves down tunnel.

Each of the following words has a double meaning. Write ambiguous newspaper headlines for each one: *bat, bit, well, will.*

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Session 10: Formal and informal sentences

Remember
We can write what we want to say in a number of different ways. Some of these ways are informal, the way we might write to our families or friends. Some are more formal, or serious, the way we might write asking for information or to a stranger.

Try
The following adverts are from magazines. Rewrite them in a way that makes them more formal:
Hi, Kids. Read Classic Comics.

.....

We'd love you to buy Football Candy Sticks.

.....

You know you'll enjoy Play Zone.

.....

Apply
Rewrite these adverts, making them less bossy and more informal:
Buy the Tiger Tomorrow.

.....

Get ahead!

.....

Look. New Sony Digital Camcorders Are Here

.....

Coca-Cola stains on a party dress? Apply Puttnam's Soda immediately.

.....

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Secure

Write the following extract in a more formal way:

Mad for In-Line Skate Action? Read on, friends, read on. Top fellas Bauer have organised four wicked weekends around this country this summer. In Brighton, Blackpool and London there'll be a vert ramp and specially-designed street course, plus free tuition and skate loan for beginners, as well as the NHL Breakout Tournament for street hockey teams. Wanna know more?

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Session 11: Sentence structures (1)

Remember
You know when the words are in an unusual order.

Try

In these examples, Yoda puts the adverb at the beginning of the sentence. An adverb is a word which modifies or describes a verb. In pairs, write the sentences in standard English:

Already you know that which you need.

.....

Quickly you must go.

.....

Away put your weapon.

.....

Apply

These sentences are taken from a pupil's writing. The subject usually comes first:

__We__ stayed in a youth hostel on school camp. __We__ had to wash in cold water in the morning. Then __we__ had eggs and bacon for breakfast. __We__ enjoyed the night walk best of all.

Sentences quickly become uninteresting if they always start with the subject and follow it with the verb and then the object. Change round the order of the sentences above to create a different effect.

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Secure

These sentences are taken from a pupil's writing. Rewrite the sentences, changing the order of words and linking the sentences in different ways to create a variety of effects:

We went to the seaside. I played on the sand dunes. I found a rope and some shells. Then we went to a café. I had sausages and chips. We had to go to Mr and Mrs Smith's. There were four dogs there. There were lots of sheep and rams. We went back to their cottage. We had a lovely tea. We had egg sandwiches and biscuits and Rice Crispies.

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Session 12: Sentence structures (2)

Remember
Changing word order can change meanings.

Try
In Guess the Genre you have to guess the type of text. In pairs, give reasons for your guesses.

Sentence	Genre	Reason
Your new skin, white, fresh, smooth.		
It is important that the animals are given the right kind of diet by the zoo keepers.		
Janet has a natural flair for this subject.		
By common consent the most beautiful building in the world is the Taj Mahal.		
All day full b/fast with bread and butter or toast, inc. pot of tea.		
Living with Dinosaurs looked at why crocodiles managed to survive the apocalypse that put an end to the dinosaurs 65 million years ago.		

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Apply

Choose *one* of the following passages and write the next line in the style of the passage:

Information on a cereal packet:

These books are crammed with easy-to-understand information and 1000s of full colour photographs and illustrations. The CD-ROMs.....

.....

The opening of a newspaper article:

A group of 27 girls and boys aged from 11 to 17 sit around the Youth Centre, absorbed by a quiz during an exceptionally cold Tuesday lunchtime. But this is no ordinary contest. The chat dies down .....

.....

These are the opening lines of the novel, *Wicked!* by Paul Jennings and Morris Gleitzman, published by Puffin Books:

They all reckon I'm a grub.
A worm.
A monster.
I could tell from their faces as I ran out of church. And from what they were saying.

'You're a wicked girl,' .....

.....

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Secure

Change the following sentence from an advert to a sentence from an information text, as in this example:

Advert: Apple and Raisin Nectar cereal bar with vitamins and iron. Ideal for school lunch boxes.

Information text: *This Nectar cereal bar is made of apples and raisins. Its nutritional content includes vitamins and iron. The bar is suitable for children to eat at school, either as a snack, or at lunch-time.*

Advert: Discover a whole new world with Weetabix, whole wheat cereal with added vitamins and iron.

Information text:

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Session 13: Active and passive verbs

Remember
We usually recognise the passive through the word WAS before the verb and BY after the verb, eg *The treasure* ***was*** *found* ***by*** *Paula.*

Try
On whiteboards in pairs, continue the *Crazy Zoo* poem on your own for two or three lines.

Apply
To create particular effects, we can cut out the agent, and still make sense:

The ***a****nt was* ***b****itten* *(by the* ***c****entipede)*
The ***d****og was* ***e****ntertained* *(by the* ***f****lamingo)*
The ***g****erbil was* ***h****elped* *(by the* ***i****guana)*

Write two more lines for the *Crazy Zoo* poem, putting the agent in brackets as shown above.

Secure
Change each of the following active sentences into the passive. The sentences are taken from newspaper reports and book blurbs.

Example:
The Slurp Slobberers sucked their bones out.
Passive: *Their bones were sucked out by the Slurp Slobberers.*

Last night aircraft saved the city from attack.

.....

On Tuesday fans mobbed the pop star as she left her hotel.

.....

.....

The white-knuckle ride frightened no one.

.....

The author considered sport a waste of time.

.....

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Session 14: From passive to active

Remember

The *Crazy Zoo* poem was an entertaining way of helping us to understand the active and passive forms of verbs. We also learnt that the passive is shown by the word *was* before the verb and the word *by* after the verb. Passives can be formed with: *is...by; are....by; were....by; will be...by,* etc.

Try

Working together as a group, change the passives to active forms in the texts from different genres. The first is done for you.

Advertisement: *Local Radio*

Dynamic and creative young people are wanted by Radio Airway.

Radio Airway wants dynamic and creative young people.....

.....

Information text: *Skateboarding*

The record for the longest skateboard jump was set by Tony Alva at 5.18m (17ft) at the world professional skateboarding championships in 1979.

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Explanation text: *Making a Kite*

The kite was made by covering a frame with a skin. The long string is held by the user.

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Apply

Change these passives into the active. You will also need to include full stops and capital letters.

Passive: *her boots had been left outside*

Active:

.....

.....

Passive: *I was worried by the rain*

Active:

.....

.....

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Secure

Change these comments on a visit to the fairground from passive to active.

We were plunged into darkness by the roller-coaster.

.....

.....

The fun coaster was given a big thumbs-up by us all.

.....

.....

We all agreed we were given the time of our lives by 'Spin City'.

.....

.....

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Session 15: From active to passive

Remember

The passive is sometimes used in formal writing. *It was agreed that. It was felt that.*

Try

Using your whiteboard, change some of these examples from active to passive.

News reports:

Fans mobbed the pop star outside the Hilton Hotel.

.....

.....

Judges have seen some brilliant new talent coming through the ranks of British athletics.

.....

.....

There is a fear that influenza may plague the country next year.

.....

.....

Scientific reports:

The pupils in Year 7 set up the weather station.

.....

.....

School Newsletter:

Someone in Year 8 will win the FunFax.

.....

.....

The school made £500 profit.

.....

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Apply

Change these active sentences into passives:

History texts:

Fleas and rats carried the Black Death through the world.

.....

.....

The ending of World War I brought an uneasy peace to the world.

.....

.....

Most African countries gained independence in just 12 years from 1956 to 1968.

.....

.....

Secure

Using the Amazing Attic model, explore the use of the passive by continuing the poem for at least three lines, each with three different letters:

*The **a**ttic was **b**arred by the **c**hain,*
*The **d**iamond was .....*

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Session 16: Noun phrases

Remember
We can improve what we say or write by using noun phrases effectively.

Model
Fill in the chart with other possible words, as explained below.

The	small	scrumptious	slowly melting	tomato	pizza
a	*huge*	*expensive*	*gently cooking*	*cheese*	
my	*tiny*	*appetising*	*fiercely bubbling*	*ham*	
your	*great*	*cheap*		*pepperoni*	
his	*very*			*big pan*	

Try
This is the start of the *Magic Sweetshop* poem. See if you can continue it for another two lines.

Magic Sweetshop

***A**stonishingly **b**endy **c**ream **d**oughnuts*
***E**xtremely **f**erocious **g**inger **h**umbugs*
***I**ncredibly **j**uicy **K**ia-Ora **l**ollipops*
***M**agnificently **n**utritious **o**range **p**eanuts*
***Q**uite....*

Apply
Write on your whiteboard or in your Notebook the longest description you can, using the A, B, C...Z structure.

***A b**rilliantly **c**runchy **d**ouble-**e**dged **f**lamingo **g**obstopper.*

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Secure

Play the Pop Group game. Invent the names of amazing pop groups by adding adjectives before nouns, for example, *Amazing Baboon; Clumsy Diamond; Extra Finger.*

Do the same for G and H by choosing a noun that begins with H (perhaps *Hound* or *House*) and expanding it with an adjective before the noun beginning with G (perhaps *Giant* or *Great*).

Continue this Pop Group game towards the end of the alphabet with these pairs: *I, J; K, L; M, N; O, P; Q, R; S, T; U, V; W, X; Y, Z.* (Don't expect to finish the whole alphabet!)

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Session 17: Metaphors

Remember

Writing noun phrases can improve your writing by giving you options to choose from.

In the same way, writing in metaphors improves your writing by giving you options.

Try

In pairs, on whiteboards or here in your Notebooks, write metaphors for the following items. You should refer to different types of weather: sunshine, rain, hailstones, rainbows, thunderstorms, sunshine, snow, snowstorm, etc.
For example, *Snowstorm Trainers*.

.....*Trainers*

.....*Skateboards*

.....*Leisure Centre*

.....*Scooters*

.....*Milk Shake*

Apply

Write *The True Story of Dr Foster* by describing people and places by using metaphors.

Here is the original version to help you.

Dr Foster went to Gloucester
In a shower of rain.
He stepped in a puddle
Right up to his middle
And never went there again.

eg *Dr Foster, giant among doctors, strode out to confront the world...*

or

Dr Foster was a breath of fresh air...

or

Dr Foster, a mouse of a man, crept quietly out of his house...

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Make your versions as exciting as you can.

Secure

Play the *Fantastic Zoo Game* using the A, B, C…Z pattern. Write two nouns on each line which begin with the same letter, as shown below:

*The **a**nts are **a**crobats*
*The **b**uffaloes are **b**ottlebanks*
*The **c**ats are **c**andlesticks*
*The **d**eer are **d**ynamite*

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Session 18: Short sentences for suspense

Remember

Writing in short sentences can create suspense to keep the reader interested, as in this example.

Greg's eye fluttered open.
He saw blood trickling down one side of his leg. He tried to move it. A terrible pain shot through him. He was trapped. He looked at a sea of feet and legs. He could hear whispering. They were whispering about him. 'He's a shoplifter.' He was sure he'd heard someone say that.
He wished they'd all go away. He wanted his mum and dad. No he didn't.
From *The Protectors* by Pete Johnson.

Try

In pairs, continue this passage by writing five or six sentences of your own. Write in short sentences to sustain suspense and fear.
Now panic set in. Where was she? Surely she wouldn't go off and leave me. What could I do? How would I live all on my own in a motorway service station?

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Secure

Tips to help the writer

- Punctuate.
- Expand nouns by adding extra words before the noun.
- Expand nouns by adding extra words after the noun.
- Add subordinate clauses.
- Avoid clumsy expression.
- Experiment with the order of subject, verb, object, adverb.
- Experiment with active and passive verbs.

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Sentences – weekly overview

Objectives	Key Terms	Key activities/follow up suggestions
Week 1: sessions 1-3		**During the week the pupils will:**
• To use capital letters and full stops to mark the beginnings and ends of sentences. • To recognise and write sentences. • To use commas for lists. • To break long sentences into bits that are easy to read, and make sense. • To punctuate direct speech, using speech marks and other necessary markers.	**Sentences**: a unit of written language which makes sense on its own. In writing it begins with a capital letter and ends with a full stop, question mark or exclamation mark. **Comma**: a punctuation mark which marks the relationship between parts of a sentence or separates items on a list. **Direct speech**: words directly spoken. **Dialogue**: a conversation between two parties.	• Be reminded what a sentence is • Explore using different sentence structures • Explore the use of commas • Look at how direct speech is used and punctuated **Follow-up activity**: * *Encourage the pupils to check their work carefully to ensure that the sentences are properly punctuated.* * *Draw attention to lists.*
Week 2: Sessions 4-6		**During the week the pupils will:**
• To turn simple sentences into complex sentences. • To use subordinate clauses of manner (how), time (when) and place (where). • To expand a sentence with a range of subordinate clauses, including because (reason), although (concession) and if (condition) clauses.	**Main clause**: a main clause makes sense on its own. **Subordinate clause**: a subordinate clause does not make sense on its own, and depends on the main clause for its meaning. **Verb**: a verb expresses an action or a state of being. **Complex sentences**: sentences with a main clause and at least one subordinate clause.	• Learn how to expand simple sentences into complex sentences. • Identify the role of subordinate clauses that give additional information about how, when or where something took place e.g. the burglar hid the gold in the cave (where/place) • Explore the use of subordinate clauses to add other kinds of information e.g. because (reason) **Follow-up activity**: * *Support the pupils with developing their use of complex sentences in their written work to add relevant details and improve clarity.*

Week 3: sessions 7-9		During the week the pupils will:
• To recognise that ambiguity can be caused by clumsy expression • To understand how ambiguity works to create different meanings. • To know that pronouns help the flow of language. • To appreciate that a pronoun in the wrong place can be clumsy and ambiguous. • To know that homonyms and homophones can create humorous effects and give rise to jokes. • To know that homophones can also be the cause of clumsy expression and unwanted ambiguity.	**Ambiguity:** an expression that can have more than one interpretation. **Pun:** a pun has deliberate double meaning. **Pronoun:** a word used instead of a preceding noun, e.g. *her, him, she it, they, we* **Homonym:** a word with the same spelling as another word but with a different meaning e.g. *minute* **Homophone:** a word which sounds similar to another, but with a different spelling or meaning e.g. *hare/ hair*	• Explore ambiguity in written texts • Explore how jokes often depend on ambiguity for their humour • Explore the use of pronouns. • Explore the use of homophones and homonyms **Follow-up activity:** ** Support pupils with the appropriate use of pronouns in their writing so that the meaning is clear to the reader.* ** Discuss with pupils use of pronouns in their writing or speech where clarity is lost.*
Week 4: sessions 10-12		**During the week the pupils will:**
• To be able to write a sentence in more than one way. • To know that the order of subject, verb, object and adverb can be changed to create different effects. • To know that different genres have different sentence structures. • To know that formal and informal writing has different sentence structures.	**Informal:** casual style used with friends or acquaintances. **Formal:** style suitable for strangers or a wider audience. **Audience:** the intended readers. **Subject:** who or what the sentence is about. **Verb:** a verb expresses an action or a state of being. **Object:** in a sentence, the goal or recipient of the action. **Adverb:** a word which modifies or describes a verb. **Modify:** to alter the meaning. **Subordinate clause:** a subordinate clause does not make sense on its own, and depends on the main clause for its meaning. **Genre:** a type of text.	• Explore the differences between formal and informal language • Explore conventional sentence structures. • Revise the different text types **Follow-up activity:** ** Experiment with writing sentences in different ways.* **Support the pupils by identifying the written style that you expect and the text type you want them to write in – see Literacy Across the Curriculum Training file Module 2 for additional information on text types.* **Discuss different options for expressing a sentence e.g. at the beginning of a piece of work.*

Week 5: sessions 13 – 15		During the week the pupils will:
• To identify active and passive verbs. • To change passive verbs to active and vice versa for different effects and purposes. • To understand the effect of passive verbs.	**Active verb:** a verb that acts upon the object, e.g. Ben *kicked* the ball. **Passive verb:** a verb that acts upon the subject, e.g. The ball *was kicked* by Ben. **Agent:** person or creature responsible for doing something. **Subject:** who or what the sentence is about.	• Explore the differences between active and passive sentences • Change sentences from the passive to the active and note the impact this has • Explore whether the active or the passive is appropriate in a piece of text. **Follow-up activity:** * *Make explicit to the students whether the active or the passive would be most appropriate to write in and why.* * *Identify the use of the active/ passive in texts that you share with the pupils, and discuss the effect of the passive verb.*

Week 6: sessions 16 -18		During the week the pupils will:
• To recognise and make up noun phrases. • To improve writing by using metaphors. • To be able to use short sentences when creating suspense.	**Noun**: a word that names a thing or feeling. **Noun Phrase**: a phrase (combination of two or more words) which includes a noun. **Metaphor**: writing about something as if it were really something else.	• Explore noun phrases and make an extended noun phrase alphabet, e.g. **a**stonishingly **b**endy **c**ream **d**oughnuts • Explore the use of metaphors to improve interest and effectiveness of written texts • Investigate the use of short sentences for creating suspense. **Follow-up activity:** *• Pick out examples of noun phrases used in the text – emphasise the fact that writers do not use long lists* *• Draw the pupils' attention to a writer's use of noun phrases to add detail and clarity.* *• Discuss any use of metaphors in written text or speech and consider how they add to meaning or impact.*

SENTENCES

The following pupils in 7 have worked on this Progress Unit and have been learning these skills. Please help them to **recall** and **transfer** them into their reading and writing in your subject.

- **Sentences - basics**

understanding that a sentence is a unit of language that makes sense on its own; using of capital letters and full stops to mark beginnings and ends of sentences; using of commas for lists and for pauses when breaking long sentences into meaningful parts; correct punctuation for direct speech; identifying and distinguishing simple and complex sentences

- **Subordinate clauses**

using subordinate clauses to state how, when and where, reason, concession and condition 'because', 'although' and 'if')

- **Ambiguity**

Understanding and recognising ambiguity; understanding and using pronouns as referents, avoiding ambiguity.

- **Formal and informal voice**

writing a sentence using differing degrees of formality to suit different audiences

- **Sentence structures**

understanding the conventional order of English sentences (subject, verb, object) and that this can be altered to create different effects: knowing that different genres can have different sentence structures

- **Active and passive**

identifying active and passive verbs (was ....by) and recognising that cutting out the agent removes responsibility; changing passive verbs to active (and vice versa) for different effects and purposes

- **Improving story writing**

recognising and writing an extended noun phrase to build description; recognising and using metaphors; using short sentences to create suspense

PUPIL ..... TEACHER .....

SENTENCES	yes	some-times	not yet
Sentences - basics Understands that a sentence is a unit of language that makes sense on its own Uses capital letters and full stops to mark beginnings and ends of sentences Uses commas for lists and for pauses when breaking long sentences into meaningful parts Uses correct punctuation for direct speech Can identify and distinguish simple and complex sentences			
Subordinate clauses Uses subordinate clauses to state how, when and where (manner, time and place); and reason, concession and condition (using 'because', 'although' and 'if')			
Ambiguity Understands and recognise ambiguity and how it works to create double meaning Understands and uses pronouns as referents Avoids ambiguity Understands how homonyms and homophones can be used ambiguously for humour			
Formal and informal voice Can write sentences differently to suit different audiences			
Sentence structure Understands the conventional order of English sentences (subject, verb, object) and that this can be altered to create different effects Knows that different genres can have different sentence structures			
Active and passive Can identify active and passive verbs and recognise that cutting out the agent removes responsibility Can change passive verbs to active (and vice versa) for different effects and purposes			
Improving story writing Can recognise and write an extended noun phrase to build description Can recognise and use metaphors Can use short sentences to create suspense			

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